

The School Musician

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Read "The Swing Band Serves Education and the War Effort" Begins on Page 6

January 1945



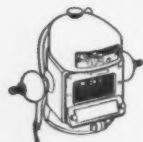
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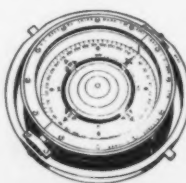


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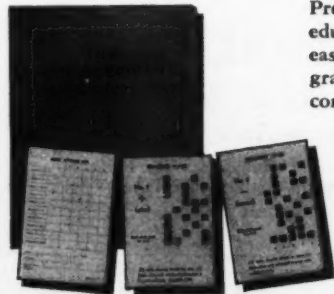
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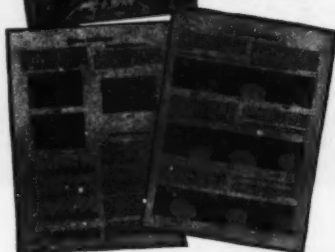
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The School Musician

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JANUARY, 1945

Volume 16, No. 5

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Here is Act 2 of one of the assembly programs referred to in this article, the Weequahic High School swing band in all of its glory. On the cover of this issue you see the concert band in action at one of these great assembly events.

How the SWING Band Serves Education and the War Effort

By *Dr. Henry Melnik*

Director of Band & Orchestra
Weequahic High School
Newark, New Jersey

● FELLOW MUSIC DIRECTORS, does the following phone conversation sound familiar to you?

"Hello, Mr. Bandmaster? We'd like your fine school band to play for the Whozis Citizens' rally next Tuesday".

"What? You say you can't get the O.P.A. to grant transportation facilities for your large band?"

"Well then, just bring along a few

of your players to make a lotta noise and pep things up".

At this point our patient bandmaster sees an opportunity to do some real missionary work and counters with:

"I'm sorry, Mr. Obstreperous, but we can no more bring a piece of our band to perform at your meeting than we can have a part of the school's football team go out to play a game with-

out its full complement of players on the field since each group, small or large, is trained as a complete unit. Moreover, I don't think our band is capable of fulfilling your requirements since it is trained to play music and not to make noise. However, we can furnish a highly competent and much smaller music unit—our school Swing Band. This outfit plays swing, patri-

otic, and program music and has a personnel of only 20 members including vocalists and entertainers".

"What's that? You'll be glad to send cars to pick us up? That's fine. We'll be ready at 7 P. M." (Incident closed.)

Yes, there are probably hundreds of analogous situations occurring daily thruout the nation's schools. The school swing band which has for years been anathema to some conservative and unyielding school music teachers is now filling the breach for us fellows who have been its champions these past two decades. With rigidly curtailed travel facilities our schools can still serve their communities with music for civic and patriotic functions provided it doesn't conflict with or supplant union engaged musicians.

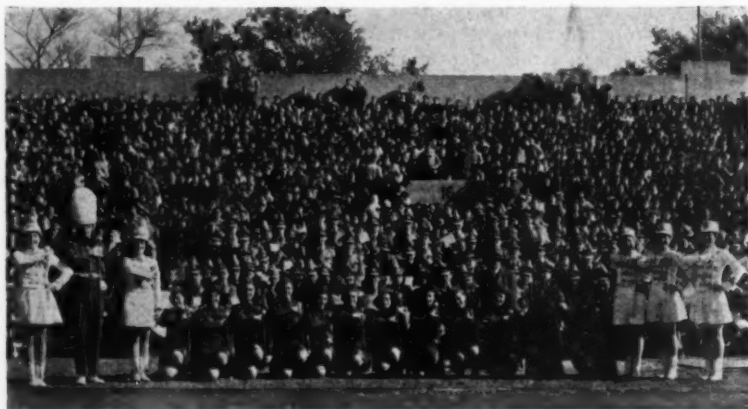
While our 100 piece school band has been parading the streets peddling bonds and stimulating salvage efforts, our more mobile unit, the school swing band has been playing for rallies, the U.S.O., army camps, canteens, the Red Cross, et cetera.

The day has long since passed when the school swing band need apologize for its existence. Our swing band is a most valuable and versatile outfit made up in toto of our school's most able symphonic or legitimate student musicians. I have always maintained and find it generally true that our finest so called legitimate musicians make the best dance men. They have beautiful tone, almost flawless technic, are resourceful, aggressive, sensitive to subtle phrasing, and are flexible in their responsiveness to various styles of playing. It is my contention that the real top-flight dance man is usually a superior symphonic player blessed with a liberal attitude and without inhibitions. Our first-chair

"It is my contention that the real top-flight dance man is usually a superior symphonic player blessed with a liberal attitude and without inhibitions. Our first-chair symphonic players are invariably the section lead-men in the swing band. They get genuine, though different, pleasure playing each type of music. Look into their faces as they perform a Beethoven or Tschaikowsky symphony or a Mozart Overture and you see a collective sublimation of self which comes only through the making of great music together. Observe them playing in the swing band and you can't help but realize that here again is another kind of wholesome and vicarious experience indigenous to Young America."

symphonic players are invariably the section, lead-men in the swing band. They get genuine, though different, pleasure playing each type of music. Look into their faces as they perform a Beethoven or Tschaikowsky symphony or a Mozart overture and you see a collective sublimation of self which comes only through the making of great music together. Observe them playing in the swing band and you can't help but realize that here again

is another kind of wholesome and vicarious experience indigenous to Young America. It has been my observation that a swing band performer plays more aggressively in general and with more drive and emotional stimulus than the average young player of the Classics only. Also, he is more meticulous in the handling of subtle rhythms and syncopations altho he is frequently less capable in handling music in time signatures other than Alla breve. I would strongly recommend that students be encouraged to play in both Symphonic and Swing groups. Each has it manifold benefits in developing players of experience and maturity. In short, in my opinion the modern musician should train to become a *thoroughbred hybrid* if he expects to get along happily and successfully in professional music. One of the factors which has played a vital role in the raised and ever rising standard of the modern swing bands, and in recruitments for symphonic organizations, is the generally heightened standard of musicianship of public school musicians. School music feeds young and top ranking players in abundance, to our best name bands and symphonic organizations. Students are now trained to play so they will not only please mother and dad but the public at large. Of these students who



And what would a football game be without a great band show between the halves. Here at least is the "front" of the famous Newark band joyfully posing for a cameraman on one of those thrilling gridiron occasions. Somewhere in the background of the picture is the band, snatching a few minutes' rest, having on this occasion arrived at the stadium for a double-header day after a strenuous victory and band parade downtown.

learn to make music together a small portion follow it professionally while by far, the greater number join the ranks of our most enthusiastic lovers of good music in general.

It seems to me that one of the principal reasons why many people, students and adult, do not like a particular type of music is because they really do not understand it. They haven't exposed themselves to listening to enough of it to formulate a mature opinion. Isn't it a fact that, in general, people do not like what they don't understand? Therefore, we have given assembly programs not only with our symphonic band but also with our swing band. In the latter case, with the approval and active cooperation of our principal, Mr. Max J. Herzberg, (who, incidentally, is not only a splendid administrator, a learned scholar and author of national repute but a great lover of all good music) we gave several "swing lesson" assemblies with our swing band. In these we tried to *proselyte* the so called "icky" and at the same time *educate* the "hepster" to a fuller understanding and appreciation of his chosen music. In brief talks during these programs members of the swing band discussed the rise and growth of Jazz tracing its evolution to present day Swing. Different styles of playing were demonstrated by the Swing Band: slow, medium and fast jump, blues, sweet numbers, vocals, rhythmic paraphrases of the classics et al. Types of Rhythmic background were demonstrated as well as the use of obligatos, instrumental accompaniments to vocals, the employment of striking tone colors and the blending of these. Because the structure of the average swing arrangement was explained and demonstrated, it brought to many in the audience the realization that Swing is not merely a kind of "formless noise". They learned about such things as the intro, the chorus, the release, the recapitulation, endings, interludes, sock passages, ending on an active sounding chord etc. At the conclusion of these Swing lesson assemblies I felt more strongly than ever that there should be more of this kind of assembly in all schools; presenting a series of lessons on symphonic music



Summer and winter, twirlers and drum majors of the Weequahic High School play an important part in the school band's bond drive activities. On the school committee with Dr. Melnik are Principal Max J. Herzberg and Mr. Ernest Schlee.

and also, for the very same audience, a swing lesson series.

Frequently, and this is a sad commentary, it is more difficult to get some "lover of the classics faculty members" to understand and appreciate Swing than it is to influence students toward accepting and genuinely enjoying the Classics. Wasn't it John Ruskin who said: "There is none so blind as he who won't see".

The attitude of some folks listening to music calls to mind the lazy Army recruit who griped against long hikes so he hid away in back of the barracks and spent the day "marking time". Needless to say, he wore out his shoes and got nowhere. We should not try to blindly break down the wall to get into the house. Just look for the doorway and walk right in.

Students and teacher alike must learn to rid themselves of prejudices. Listening to the poorest type of Swing or the most boring example of the Classics and basing opinion on these is being hardly fair to oneself as well as the music in question. Too often we are prone to generalize in dealing with our prejudices regarding music and people. We should learn to listen to a great many of the Classics and to lots of Swing. Don't be hasty to praise or condemn it. Listen to it patiently and try to like it. Only then can we grow to understand, appreci-

ate, and evaluate it.

In our largest and most important school concert known as our Annual Music Revue I have consistently utilized, with great satisfaction, the following formula or sequence in reach-

PROGRAM
11th ANNUAL MUSIC REVUE
Wednesday and Thursday
May 17 and 18th, 1944

- I. Weequahic High School Symphony Orchestra
 - Star Spangled Banner
 1. Oberon Overture.....
 - ...Carl Maria Von Weber (1786-1826)
 2. Aubade (Ballet from "Le Cid").....
 -Jules Massenet (1842-1913)
 3. Symphony No. 5 in E Minor (From the New World, Fourth Movement—Allegro con fuoco).....
 -Antonin Dvorak (1841-1904)
 4. Danse des Bouffons (Dance of the Clowns, from Snegourochka, The Snow Maiden).....
 -Nicholas Rimsky-Korsakoff (1844-1908)
 - II. Weequahic High School Swing Band
 - Hall Weequahic.....Henry Melnik
 1. Night Special.....
 -Harry James & Jack Matthias
 2. Commando Serenade.....
 -Hal McIntyre & Dave Matthews
 3. B-19.....Harry James & LeRoy Holmes
 4. Long Ago and Far Away.....
 -Ira Gershwin & Jerome Kern
 5. Johnny Comes Marching Home.....
 -Arranged by Ruben Care
 - Weequahic High School Alumnus June '37
 6. It's Love-Love-Love.....
 -David, Whitney & Kramer
 7. I Love You.....Cole Porter
 8. Caribbean Clipper.....
 -Jerry Gray & Sam Gallop
 9. Mexican Hat Dance.....Les Brown
 10. Victory Polka.....Sam Cahn & Jule Styne
 - III. Weequahic High School Symphonic Band
 - Orange and Brown March
 1. Aurora Overture.....Paul Yoder
 2. Barn Dance (A Humorous American Hoe-Down).....Henry Melnik
 3. In the Village.....
 -Modeste Moussorskysky (1835-1881)
 4. National Emblem March.....A. S. Bagley
 5. The Little Brown Jug Goes to Town.....
 -Joseph Bergelme
 6. Auld Lang Syne Fantasy.....
 -Henry Melnik
 - (Concert Finale)

"Students and teachers alike must learn to rid themselves of prejudices. Listening to the poorest type of Swing or the most boring example of the Classics and basing opinion on these is being hardly fair to oneself as well as the music in question."



But this famous twirling squad is not limited to activities out of doors. Here they are taking part in one of the great all inclusive concert programs described in the accompanying article. Glamour, what!

ing our student body and public. We program three units in this order:

1. Our school Symphony Orchestra plays a favorite movement of a famous symphony, an overture, and several short and lighter numbers. Here there is no compromise with ideals.

2. The Swing Band does a stage presentation consisting of jive, sweet, vocals, comedy skits, etc., à la name band fashion.

3. The Symphonic Band performs both military and serious symphonic compositions, also a novelty or humorous number and concludes with an elaborate program finale including

twirlers and tableaux with all the trimmings.

Although the above program set-up doesn't please all of the audience all of the time it *does please all of the audience some of the time*. Those who come to enjoy the symphonic music must "suffer through" the swing session (Unit No. 2) and frequently learn to hear some good in it. Those who come just to hear the swing band must "sit out" the symphony orchestra (Unit No. 1) and stay for the glamour of the symphonic band (Unit No. 3) which also exposes them to more symphonic music. Invariably, the result is that hundreds of converts are made for

both types of music. Each year, tickets for the May Music Revue (given on two consecutive evenings) are sold out weeks in advance. Although the performance starts at 8 P. M. crowds gather outside for hours before the doors are opened. Jazz lovers don't dare come late so they can *conveniently* miss the symphony orchestra, otherwise they wouldn't get in at all, since we regretfully turn away hundreds of disappointed ticket seekers each night. After many a performance I have had the warm satisfaction of being told by lovers of Swing how much they had enjoyed the Classics. Dyed-in-the-wool symphonists have made similar concessions regarding Swing.

Although I realize I have, to some extent, veered from my original topic the point I'd like to make is that when we expose an audience, with preconceived notions, to the best examples of both types of music, many in that audience are likely to drop their smugness and prejudice. It seems to me that one of the principal purposes of education should be to "guide" us to see the light and think things through for ourselves. What better way can we employ music than to offer opportunities to hear and learn more about the best available examples of Symphony and Swing. How grateful we should be that both are rapidly becoming indispensable to our American musical diet and culture.

Paddle Your Own Musical Canoe

By Elenora Loudl Cooper

● HAVE YOU EVER TAKEN AN AVERAGE MUSIC-LOVING YOUNGSTER of today and given him a chance to learn to play an orchestra or band instrument? Have you taught him how to read notes, play in rhythm—shown him how to overcome the difficulties presented by his particular instrument? Have you put the youngster's feet squarely on the road to good musicianship, only to find him—and yourself, too—running smack up against that snag called "interpretation"?

Like probably every other music-teacher in the world, I have had this happen to me. Yet, I am convinced that boys and girls of today like classical and semi-classical music as well as their grandparents did. It's just that they don't like to sentimentalize over it. Maybe it's because boys and girls of today are facing hard cold facts about the world they live in that they want their music discussed in

terms which are neither flowery nor "wishy-washy."

It has been my personal experience that better results are obtained when one makes one's explanation of "expression" as concrete as possible—at the same time, tying up the intellectual side of music with the physical without referring to either type of activity as such. When the rudiments have been mastered, I offer the pupil an explanation of interpretation which goes something like this:

Have you ever tried rowing a boat? If you have, you know that learning to coordinate your two arms presents quite a serious problem. At first, you're so tense that your arms and back ache and ache! You sit there in the boat, soaked from head to foot with the water you've splashed on yourself through your own clumsy handling of the oars; and you practice turning right—then, you go in a straight line a way—then you try turn-

ing left—then a straight line—on and on. Finally, you feel pretty sure you've got the hang of it all right.

Then, suddenly, the thought occurs to you—"I didn't go through all this hard work just to row a boat back and forth. I want to USE the boat to TAKE ME somewhere." So you say to yourself, "Let's see—where do I want to go? Oh, I know—I'll row across the river to that island over there—the one I've always wanted to see close-up." That first trip across the river is a brand new experience. Your whole point of view has changed, for no longer are you the amateur rower, blistering his hands painfully in order to make the boat move. You are now the master of that boat. You are making the boat take you somewhere. You are making the boat serve you!

Learning to play an instrument is no different, in this respect, from learning to row a boat. It would hardly be worth the trouble, learning to read notes and count beats if you were to stop there. Make your music say what you want it to. Make your instrument serve you!

Frederick Neil INNES

By *Curtis H. Larkin*

● **FREDERICK NEIL INNES** was one of the world's outstanding bandmasters, soloists (slide trombone), and instrumental instructors for more than fifty years. He was universally conceded the world's greatest trombone soloist of his time (before the advent of the late Arthur Pryor). As a conductor, he was the pioneer of what is known in modern times as the "Symphonic Band." He organized his own "Orchestral Band" which included a harp and a pair of double-bass viols. His memory was such that he frequently would conduct an entire summer series of band concerts without even so much as a single sheet of a music score in front of him.

"Fred" Innes was born in London, England, in 1860. As a very young man his great skill upon the slide trombone won for him the enviable position of trombone soloist with Her Majesty's Life Guard Regimental Band stationed at Buckingham Palace. Strange, indeed, that so many brass instrument soloists of renown should have become deserters from the English Army in those far-off days. Matthew Arbuckle and "Ben" Bent, both numbered among the list of immortals who have made the cornet the most popular solo brass instrument, were unable to accompany Gilmore's Band during its memorable European tour in 1878. Fortunately, indeed, was Gilmore, to have been able to engage Ezra M. Bagley and Walter Emerson in their stead.

Similarly, Innes "ran away" and came to America from England, along in the 70's. He first became prominent as a soloist in the United States when he played in the orchestra at the old Howard Athenaeum of Boston—the birthplace in America of first-class vaudeville. When "Fred" played before Queen Victoria many years later, she granted him a full pardon and presented him with a solid gold trombone. It was a great show-piece, but, of course, was never intended for actual use.

"Pat" Gilmore, who was always on the lookout for the greatest instrumentalists of his time, heard of the young trombone wizard and engaged him as first-chair man in his famous band. Innes is credited with having introduced the slide trombone as a solo instrument in this country. The story goes that, while Gilmore's Band was playing an engagement at Manhattan Beach during the hey-day of the great Jules Levy, Innes approached Gilmore and requested permission to play a trombone solo—none had ever been played before with the band. Permission being given, Innes hurried off to New York City and had his trombone equipped with a trill valve.

And so, one night Jules Levy played "Nearer, My God, to Thee" with variations. Then Innes stepped to the front and played the identical solo, variations included, and the huge audience applauded him vigorously. Several times thereafter Fred would repeat on his trombone the same solos which Levy had previously performed on the cornet. In fact, it is reliably reported that Innes could, and did play ALL the solos that were played by ALL the cornet virtuosos of his time.

An acquaintance of mine writes: "I smile now, as I recall both Levy and Innes. Strange pair—both greatly afflicted with egoism. They naturally despised one another. An old story going the rounds was that Innes followed Levy as a soloist at Coney Island, that he played ALL of Levy's solos better than Levy—and did so on the slide trombone." My friend continues: "A very capable cornetist who played first chair for Innes told me this one."

At Intermission. A Lady approaches Mr. Innes.

Lady: "Oh, Mr. Innes, may I request

you to play the 'Washington Post March' by Sousa?"

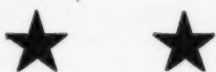
Mr. Innes: "Sousa?—who's Sousa?"

During the 80's Innes became conductor of the 13th Regiment National Guard Band of Brooklyn, N. Y. This was his debut as bandmaster. In 1886-1887 he organized his own band with which he toured the United States and Canada, and was a powerful factor in making American music history through his tours and his intensely notable activities at all national exhibitions and festivals.

Despite his egoism, Innes was a very democratic chap who was not "high-hat" in any way. Mr. Clarence G. Arsers whose father was a cornetist with the Innes Band for many years writes: "He helped my father greatly and was always ready to help the young fellow who wanted to learn. My father used to go up every morning and hear him go through his daily routine on the trombone, and I mean, he really went through it—stripped down to the waist and really worked for two full hours every morning. He was a great fellow for fishing and on many occasions my father went with him. He almost drowned in Lake Superior one time. He had a pair of rubber boots on, and the boat tipped over in a storm. He just about drowned as he went down and did not come up, as the boots filled with water. Ever after that, my father said, whenever Mr. Innes got into a boat, large or small, he would take off his shoes. He was a great conductor, one of the world's greatest trombonists, and a fine fellow with 'the boys' and every one else. He was friendly, too, but firm in his ideas of music and how it should be played."

Innes was not only an artist of the highest rank; he was also gifted in many other lines of endeavor. The concert shells at Ravinia Park (Chicago) and Willow Grove Park (Philadelphia) were both designed by and built for Innes. "Fred" was a good salesman and a good showman; and, if he had any weakness, it was his ambition to





"out-manage the manager." He was totally devoid of "inferiority complex."

Writes Mr. Ernest H. Clarke: "Innes was a handsome, big fellow, over six feet, and built in proportion. His trombone looked like a toy in his hands; and no man ever knew more about the trombone than did Fred Innes. He was one of the world's greatest artists on the trombone. He was more than that—he was also a very fine musician who was always striving to better himself in his profession. As a bandmaster, he had some of the best engagements in the country. I was his trombone soloist during the summer season of 1900 at the Steel Pier in Atlantic City, and it was one of my most pleasant engagements."

Readers who recall our previous article, "Clarke the Cornet Virtuoso" (SCHOOL MUSICIAN, December, 1943), are aware that Trombonist Clarke's brother, Dr. Herbert L. Clarke, played cornet solos as a member of Innes' Band for a time back in 1893 or 1894—for a tour of four weeks, followed by a six weeks' engagement at the famous Pittsburgh Exposition. Many noted artists played for Innes during his career.

On account of his wife's ill health, Innes moved to Denver, Colorado, where, in 1915, he established the Innes School of Music. He remained in Denver for about eight years. He conducted the Denver Municipal Band for several years, playing nearly every night during the summer months in the City Park.

Again we quote our friend Arseners: "The band shell in Denver is the most gorgeous one that I have ever seen. I do not know whether or not it was planned and built by Innes. He had a fine band—the first symphonic band in America." But the writer is quite certain that good old "Fred" was the innovator of this gorgeous structure.

Innes also directed the Denver Shrine Band. In 1919 Eugene LaBarre, then one of the three cornet soloists (Frank Simon, Del Staigers, Gene LaBarre) on tour with Sousa's Band, left Sousa at Denver en route and became cornet soloist of the Denver Shrine Band for a short time. While there he learned more of the art of conducting under the guidance of the famed maestro of the baton—Innes himself.

In 1923 the Innes School of Music in Denver was absorbed by the Conn National School of Music in Chicago; Innes becoming its president and general manager. His many years of association



Frederick Neil Innes was one of the greatest brass musicians of his day.

with Conn officials and his frequent visits to the factory at Elkhart, Indiana, the city where so many fine band instruments are manufactured, made his name familiarly known to hundreds of employees and officials.

Innes passed away on New Year's Eve, December 31, 1926, at Chicago. His wife, Mrs. Frances Atkinson Innes of the Edgewater Beach Hotel, survived him. We quote from The Musical Truth, 1927 spring issue: "Mr. Innes was not only a musician, but enjoyed a reputation as a writer and lecturer of national prominence. His passing is felt keenly by thousands of music lovers and musicians and by students who reside in all parts of the world. Many of the profession considered him the greatest teacher of wind instruments and director of concert

band programs of his day. His influence in the field of music will have its effect for years to come through the many students who are carrying on his methods and ideals. The Innesonian Society was formed by a class of students of the Conn National School of Music in honor of Mr. Innes, and through this society alone his name will be enrolled among the immortals.—Funeral services were held in Cincinnati, Ohio."

Writes Hon. Frank McGrann: "A few years ago I visited Frank Simon and while we were driving in Cincinnati, we passed a cemetery and I recall Frank telling me that Innes was buried there." (Presumably Spring Grove Cemetery; the most beautiful in all the world.) All hail to that wonderful artist, FREDERICK NEIL INNES!

Violins!!



They Are Unrationed in This Junior High School

By *R. A. Samuelson*

**Orchestra Director, Northwest Junior High School
Kansas City, Kansas**

● WHEN I STEPPED ON THE ORCHESTRA PODIUM to start a new year at the Northwest Junior High School in Kansas City, Kansas, another large and enthusiastic violin section faced me. Large numbers of violas, cellos and string basses were also in evidence and another successful orchestra year stretched ahead. For any director to say, "I have enough violins", is rather unusual, but to the junior high schools in Kansas City, Kansas, it is fast becoming an accepted fact. The fifty violins in the accompanying picture are not beginners but players who have had two or three years of intensive training in the elementary school violin classes.

Obviously, no orchestra of one hundred players in any junior high school can be organized over night. Here in Kansas City, Kansas, it is the result of years of hard work and careful planning on the part of Miss Bessie Miller, Supervisor of Music, and Mr. F. L. Schlagle, Superintendent of Schools, and president of the National Education Association. As a result, a program of violin instruction is in progress in our elementary schools which is recognized as one of the finest.

Eight years ago a program of class violin instruction was introduced which is now given in thirty elementary schools throughout the city. Two forty-five minute class lessons are given free to the pupils each week during the school year. Pupils from the fourth grade up are eligible for these lessons

after a satisfactory "musical ear" test is passed. Five hundred boys and girls are taking advantage of these lessons. First and second year classes are held in most schools, and in many cases third year classes.

The teachers doing this type of work are all specialists in their field. In addition to the regular orchestra directors, in the high schools of Kansas City, Kansas, several experienced violinists from the Kansas City (Mo.)

Philharmonic Orchestra conduct these classes.

There is no grade school instruction given on cello, viola, and string bass. However, pupil interest is high, so the recruiting of classes in these instruments in junior high school is not difficult. For example, it became necessary this year to hold cello and string bass classes at Northwest Junior High School during the noon hour. Fifty students expressed their desire to enroll. After an ear and adaptability test forty remained. Not having school instruments for that many, I finally checked the school records and chose eighteen pupils having the highest I.Q.'s to form this combined cello and string bass class. Even then, it is necessary for the class to rotate on the instruments to give every member an opportunity to learn to play. Four advanced cello and bass players from the Northwest orchestra are assisting me in this class. It is hoped that by additional student and school purchase of instruments all of these beginning students will have the opportunity to do regular orchestra playing next year.

Mr. A. W. Allen, principal of Northwest Junior High School is deeply interested in keeping up and expanding his music program. He has been extremely helpful in arranging classes, providing needed equipment, and iron-



Mr. Samuelson

ing-out the many problems confronted in a war-time music program.

One other factor which has helped to create an interest in the "strings" is the close proximity of the Kansas City

(Mo.) Philharmonic Orchestra. Not long ago several thousand Kansas City, Kansas, boys and girls attended a special student concert. This will probably be repeated in the spring.

In these war-time days in which teacher shortages are creating a serious difficulty for instrumental music, the Northwest Junior High School can still say, "Violins and Unrationed."

★ ★ ★ ★ ★ ★ ★

Why I CHAMPION the School Band CONTEST

By *John Paul Jones*

Supervisor of Instrumental Music, City Schools,
Nashville, Tennessee

● FOR SOME TIME now many schools have had little opportunity for participation in music contests. In fact many of our present band members do not know the value and thrill of a district, state, or national music contest festival. It is noticeable of late that where such contests have been discontinued during the past two years, due to various war time restrictions, there is considerable tendency to renew these activities. Many state organizations have held their contest plans intact but latent. Some are planning new contests this coming year. There have been many instances when local contest-festivals have been held apart from any state affiliation. The feeling favorable to contests is clearly evident. While there has been some handicap it has not kept the contest desire from surging forward at every opportunity.

But what kind of a band will you have at the next Spring music meet you attend? Will it be a war-time product with no contest experience? Have you let down because the contest incentive has been lacking? Are you one of the newer directors who have yet to experience this exciting part of school music? Regardless of the conditions under which the appearance is made let us not lose sight of the fact that one of the finest measures of a good band is its ability to sight read.

At the present time the national rules require each concert band to participate in the sight reading contest—the rating of sight reading to be averaged with the concert rating. The Middle Tennessee State Band and Orchestra association has gone a step farther. At a recent meeting of this association, after considerable discussion, the sight reading feature was retained as a requirement of each concert band but the contesting bands will receive a rating in sight reading independent of the concert rating. A separate award

will be given for this required event. Thus it is believed sight reading will be much encouraged, and it is also possible that the Association is a step ahead of the national set-up.

Good sight reading is probably the greatest asset of a fine band. It saves a tremendous amount of rehearsal time; it makes for better individual musicianship, and shows a more thorough mastery of the fundamentals of good playing both individually and in a concerted group. To have a good sight reading band will save the director many a headache which, too often, may seem to have been built for an elephant.

The problem, then, is to improve our bands in sight reading. The usual "quote" is that a band becomes a good sight reading band by doing a lot of sight reading but issue may be taken with that statement. It stops too soon! There must be something more fundamental than having new numbers on the stands constantly. No matter how much material is available for sight reading there is little advantage if the band members do not under-

stand the fundamentals of good playing. It would be rather difficult to read the English language if we did not understand the letters of the alphabet and their combinations. It would be equally impossible to compute the financial side of daily living if we were not acquainted with the simple numbers and their relationship. In other words, a good sight reading band must understand the fundamentals of music reading and be able to put them into effect. These fundamentals are the scale notes and their rhythmic combinations together with their phrasing and articulation possibilities.

Basically the band should be acquainted with the major scales ordinarily used in general playing. These should come first, and be followed by additional major scales and the relative minor scales. The use of the minor scales in harmonic form (raised seventh) is preferred. Playing the scales in thirds, fourths, and fifths gives the student not only a better knowledge of the scales but presents problems in fingering combinations

the mastery of which will greatly improve the fingering technique. The student should understand chord formations on the tonic, sub-dominant and dominant of the scale especially. This will aid in the understanding of intervals. The mechanics of these scale studies are basically necessary. Treating them from a playing standpoint is where the artistry comes in.

The young player should think first of tone quality and tone color; always striving for a round, full, clear tone rather than a pinched, thin, weak quality. Sustained tones with dynamic variations will help develop good tone quality as will also practice on lip slurs. Great care should be taken that while the lips may be held at a steady rate of vibration to produce a true pitch the amount of force or power behind the tone should be steady in order to produce an unwavering tone color.

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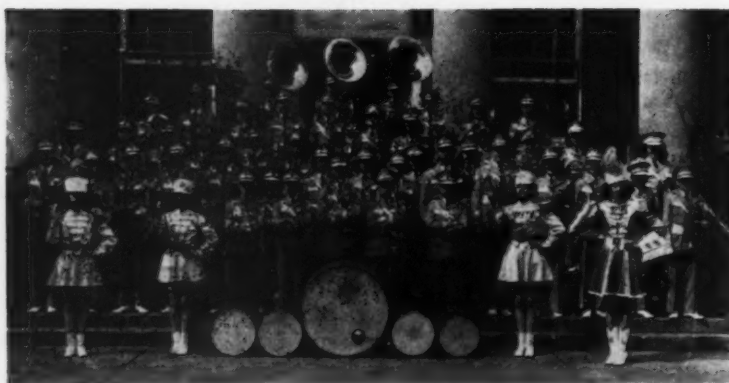
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If, when you think of the hills of Tennessee, you hear the music of hill-billy bands this picture may serve to correct your geographical astigmatism. Yep, this is the Giles County High School Band of Pulaski, Tennessee, under the direction of Herbert A. Guy. They won first in concert and marching state contests 1941 consecutively to 1944. Their last judges gave them a "perfect score", called them "tremendous". They do their rehearsing on out-of-school time. Mr. and Mrs. Guy work together, he on reeds and percussion, she on brass. Both hold Masters degrees. Mr. Guy is vice president of the Middle Tennessee Band and Orchestra Association.

The young player should develop as fine a finger technique as is possible for him to do so. Scale and arpeggio practice will do wonders but above this must come a will to achieve the desired skill; the desire to lift himself to a higher playing level. The young student must dismiss the habit of repeating the easier passages constantly, and, instead, concentrate on the more difficult. The student should acquaint himself with the possibilities of alternate fingerings or positions in order to make for more clarity and evenness. The fingering should be strong and exact so much so that, in a wood wind instrument, the fingers cause a definite click when in motion. On a valve instrument there should be a clean-cut, direct finger action at all times.

In articulation the tongue should be used gently but not forced. The "T" sound should predominate except where a softer articulation is desired in which case the "D" sound is to be preferred. The player should have a good understanding of the staccato, portamento, and legato types of articulation. The jaw should be firm at all times though in some players there is a slightly noticeable jaw movement. The tip of the tongue should be used against the tip of the reed for best results though this, too, is sometimes disputed.

Great care must be used in phrasing. Nothing sounds more ragged than to have several members of the same section phrasing the same passage in different ways. If all members of the section can not phrase equally well the phrasing should be altered until such time as the general phrasing improves.

Some passages will allow for very nice phrasing even if broken up into smaller groups of notes.

Particular attention should be paid to slurring especially in the brass where there is a definite change of position of the tongue during the process of slurring. The tongue moves from a forward position on a low note to a back position on the higher notes. Trombones should avoid the "smear" manner of slurring. Generally a better slur is made on the trombone if when the slur is up the slide goes down and vice versa if possible. Lip slurs where two notes require the same fingering, as in brass instruments, is excellent practice. Double tonguing is also a valuable asset to the brass player especially in rapid passages, and of course triple tonguing is especially valuable where embellishment is required.

Proper attention must be paid to note values. In two-four rhythm the eighth following a dotted quarter will be much shorter than the eighth following the quarter in six-eight rhythm. If such is not so played the two-four rhythm assumes the feeling of six-eight. This happens all too often in the playing of marches. Triplets should be drawn out almost to the point of seeming too long—they must not simulate the effect of six-eight rhythm. Similarly double notes in six-eight rhythm must be given full value and not be made to sound as two-four rhythm.

If these simple suggestions are not taken lightly the amount of improvement in sight reading will greatly outweigh the effort put forth, and the band should be tops in sight reading.

Beware of Black Market Instruments, Says Fair

New Concord, Ohio.—Wade B. Fair, Executive Secretary of the Ohio Music Educators Association has sent a warning to all members, one which may well be heeded by school band and orchestra directors as well as school administrators throughout the country. It is as follows: "At the present time there seems to be a black market in used band instruments in certain sections of Ohio. This is being done by several music stores as well as by individuals who have instruments in their homes. Such transactions, as when the price of the instrument is way out of line, should be reported immediately to your local OPA board. The ruling is as follows: the price for a used band instrument is 1/3 of its original value regardless of age; however 2/3 of the original value may be asked when the instrument is completely reconditioned. If a new case is sold with the instrument, the case price may be added to the value of the instrument."

"Oh! It's Nice to Get Up in the Morning, But It's Nicer to Stay in Bed"

Carroll, Iowa.—Here is a plan Bandmaster C. Raymond Rutt has tried out and with it is getting results. Quoting from his letter:

"Our band practices at eight A. M., five days a week. With the war time as it is, it makes the kids have to be here before daylight during the winter months. Our school gives extra-curricular credit for band. To insure attendance we require all those that come late and do not have satisfactory reasons for being tardy to report to band at seven the next morning and play an hour of technic (music lessons). Those skipping must make up two hours to become eligible to come back into band."

Honorary Musical Frat. Gets Five New Members

Davidson, N. C.—Announcement was made at Davidson College recently of the initiation of five new members in the local chapter of Phi Mu Alpha, national honorary musical fraternity.

This selection, considered the highest honor available to college musicians, brings the local membership to ten. The students so honored are: J. Frank Barr, Jr., Concord; James D. Mahafee, Caroleen; J. Frank West, Winston-Salem; Ellis White, Wilmington; and Melvin B. Winstead, Jr., Lincolnton. Other active members of the group are Robert E. Hollinger, Gastonia; Andrew J. Owens, Avondale; and Herbert G. Wyatt, Winston-Salem. Faculty members include Prof. James C. Pfohl and Prof. Earl F. Berg.

Carroll, Iowa.—A dance band to play for school functions has been organized by Dean Morgan and Jack Ellsworth. There are 14 members in the band.

Elyria Clicks



Walter Von Brock (left), director of the Elyria High School Band, Elyria, Ohio, is pictured above receiving a Music War Council distinguished service citation certificate from Roy D. Wells, Ohio state director of the Music War Council of America. The citation was awarded to the Elyria high school band in recognition of its outstanding record of wartime musical activities, which included participation in induction ceremonies, war bond rallies, and other patriotic programs. Mr. Wells wears the uniform of the Franklin Post No. 1, American Legion Band of Columbus, Ohio, in which he plays the trombone.

Chicago Band Honors 110 Members in Armed Forces

Chicago, Illinois.—The Harrison High School Concert Band under the direction of J. F. Ewald, presented its 17th Annual Concert on Sunday, December 10, 1944.

The Band paid special tribute to the late A. R. McAllister, nationally famous director of the Joliet Township High School Band, by playing the "McAllister March" written by Caneva in honor of Mr. McAllister. The Joliet High School Band's student director, Dick Matteson, conducted the march.

The Band also honored its 110 members now in the armed forces by playing "Triumphant March" by Olivadotti. A small ensemble featured four Latin-American numbers. An accordion quintet composed of bandmembers—Frank Boneyk, Louis Bury, Ruth Holub, Kenneth Kessel and Walter Pasemko—rendered several Czech selections. William Spevacek was featured playing a trombone minstrel tune, "Shoutin' Liza".

This Concert was sponsored by the Harrison Band Parents Association. Proceeds will be used to purchase instruments and music, and the repair of instruments.

Music Inspires—In the Service, Industry, Home, School.

MINN. CLINIC IN FEBRUARY

Minneapolis, Minnesota.—The Minnesota Music Educators Association makes definite announcement of a clinic for members only to be held some time in February under its sponsorship. The exact dates are yet to be set, but the sessions will be arranged for Thursday and Friday of the week chosen.

The clinic will be held on the campus of the University of Minnesota providing arrangements can be made avoiding interference with the military forces priority on these facilities.

Two guest conductors will be engaged representing the instrumental and vocal fields. Student participation will be limited to small ensembles. A "workshop" clinic will be planned with Association members performing under guest conductors. One session will be devoted to rural and elementary music. Ample provision will be made for discussion of live topics. Members will receive more complete details after January 1st.

North Indiana Man Up for a Big Music Term

Columbia City, Indiana.—Officers for the current year of the Northern Indiana School Band, Orchestra, and Vocal Association were elected at the organizations' annual clinic held at Huntington on December 7th.

Robert Welty of Columbia City succeeds Fred Ebbs of Hobart as president, Ronald Melton of Rochester was elected to succeed Henry Busche of Nappanee and George Myers of Valparaiso was re-elected as executive secretary-treasurer.

One of the major tasks of the year will be the complete reorganization of educational music activities in the state. At present there are two school music associations—one for northern and one for southern Indiana. These two units have already voted to consolidate and have asked the Indiana Music Educators Association and the Indiana Choral Association to be included in the new state-wide organization.

The new unit will be the music branch of the National Education Association.

New Man Has 375 School Musicians to Tune Up

Shelton, Washington.—Irene S. Reed High School is starting the new year out with a bang under the direction of Lynn M. Sherwood formerly of West Valley High School, Millwood, Washington. There are 72 members in Senior Band, 80 members in Choir, 62 members in Junior Band, 30 members in Orchestra and 130 beginners on instruments in the Grade Schools. The music department performed for all home games, assemblies and plans to present at least three full concerts this year.

This Texas Band Sold \$47,422.00 in War Bonds

By BILL GOULD
School Musician Reporter

Beaumont, Texas.—The 50 piece "Royal Purple Band" of Beaumont, Texas, under the direction of Mr. Myron Gulther, has just completed a successful series of performances at football games including 6 home games and 1 game out of town.

At a recent bond rally in which the band took part, the school sold over \$47,422 in war bonds and stamps.

The band received new uniforms on Thanksgiving Day, November 23, 1944, and were worn at the next and last home game.

The band receives 50 copies of The SCHOOL MUSICIAN by the "Bundle Plan".

Goble Takes Half the School for Music Dept.

By BETTY ROGERS
School Musician Reporter

Brocton, Illinois.—We have 33 players in our band which represents one-half of the entire high school enrollment of 66 pupils. The band is making wonderful progress under our new director, Mr. Rex Goble. This is his first year here.

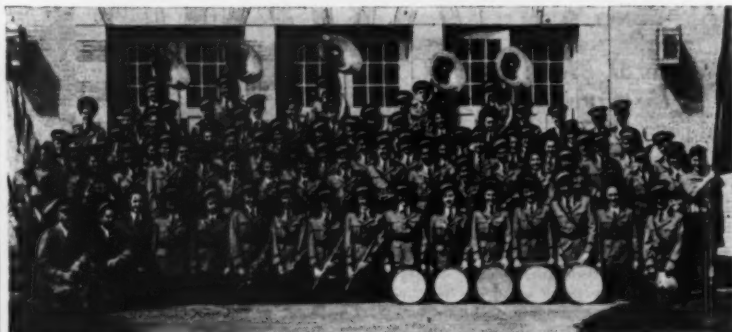
In fact, Director Goble had to start from the beginning as year before last we had a music teacher for only 2 months and last school year our director left in January. Of course he is busy, because he teaches in addition to the band, the Girls Glee Club, Boys Glee Club, Citizenship, World History and Geography. Our band had already made many public appearances and played for all basketball games. We feature special arrangements by our director. We are on the point and merit system.

N. Y. College Makes with the Christmas Carols

Fredonia, New York.—The State Teachers College here is one of but two in the state having departments for training of music teachers. There is a band and an orchestra of about 65 members each. The symphony orchestra under the direction of Harry A. King gave a program on December 12th built around the theme of children's music. It is thought that this program will be found of interest to our readers. It follows: Christmas Carols by the audience and orchestra, "O, Little Town of Bethlehem", "It Came Upon the Midnight Clear", "Hark! The Herald Angels Sing", Evening Prayer and Dream Pantomime from the Opera "Hansel and Gretel" by Humperdinck.

Madison, South Dakota.—At a meeting held at the Madison high school October 26th Superintendent Oyan of Brandon schools was elected president of region two of the South Dakota High School Music association. The annual district music contest will be held at Eastern Thursday and Friday, April 19 and 20. These dates were voted upon by 21 schools which were represented at the meeting.

High Grade Music on the Outer Edge of Texas



At Port Arthur, Texas, in the Rio Grande Valley, Oren L. Lantz is filling in a job as director of music which may turn out to be permanent. He is now in his twenty-fourth year on that podium and has seen the instrumental music department grow from scratch. He started with one orchestra and one band teacher. Now the Port Arthur public school system has bands and orchestras averaging more than thirty-five members in four of its grade schools; a junior high school band of eighty; one high school band of forty-five and one of ninety-five. Port Arthur has taken part in the contests of the past and has a nice showcase of trophies, but in recent years these musical organizations have learned their super value to the community. In addition to school activities the band has taken an active part in bond rallies and other war activities, war plant programs and all patriotic stuff. Under his direction, Mr. Lantz maintains an all-boys swing band and an all-girls semi-classical dance band and they have plenty of friendly rivalry.

Minnesota's Own Bureau of Missing Bandmasters

Minneapolis, Minnesota.—From the office of the Minnesota Music Educators Association we have received the following list of address changes which have recently taken place with music educators of that state.

Hope Bakken: from Coleraine to Brainerd.

Ione Bush: from Nashwauk to Duluth.

D. C. Campbell: from Detroit Lakes to Brainerd.

Charles Erickson: from Kerkhoven to Cambridge.

Gertrude Gehrenbeck: from Zumbrota to Monticello.

David Garceau: from Ellendale to Foley.

Jack Harris: from East Grand Forks to Fosston (also Prin.).

John Holliday: from Glenwood to Bemidji.

Dorothy Iverson: from Excelsior to Little Falls.

Howard R. Johnson: from New Ulm to Fairmont.

Vivian E. Klein: from Mankato to U. of M. grad. study.

Elizabeth Langguth: from Clarkfield to St. James.

Harold Maxam: from Upsala to Annandale.

Ruth Nelson: from Augustana College to Coleraine.

Waino Nelmark: from LeRoy to Mabel.

Margaret Ramstad: from Rush City to Detroit Lakes.

Cecelia Reed: from Arlington to Marshall.

Raymond Saunders: from Plainview to Mankato.

Margaret Space: from Appleton to Stillwater.

Jean Swanson: from New York Mills to St. Louis Park.

Arlo Suttin: from Brainerd to St. Paul Central.

Eugene Vaatveit: from Shakopee to Klester (also Supt.).

Mrs. Frances L. Vance: from Askov to Caledonia.

Have YOU moved this year? Drop us a card.

Vero Beach, Florida.—After creating and teaching the Apalachicola, Carrabelle, and Port St. Joe bands for five years, Frank Lodwick has accepted a similar post here and already has prospects for fine junior and senior bands. Mr. Lodwick has played and directed his own bands and orchestras for 25 years.

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Flash—

Address Your Letters to the School Musician News Room

Stanton, Nebraska—The high school band gave its annual fall concert at the Raabe opera house. The concert was free to the public and the 65 members composing the band gave a very fine account of themselves.

Cleveland, Ohio—The Glenville high school went well over its goal. Over \$50,000 in stamps and bonds have been sold, and when the final score is taken the total will probably be closer to \$60,000. Glenville always comes through with flying colors.

Glenwood, Iowa—The first public appearance of the Beginning Band was made at the high school auditorium on December 12th. The Band Parents Club meeting also took place and attended in a body. They were amply rewarded, for the musicians fully deserved the many compliments that were heard after the concert.

Pawnee City, Nebraska—Under the able direction of H. Arthur Schrepel the high school band and orchestra gave their thirteenth annual fall concert. The large audience was unanimous in their approval. The high school band is not only popular for its fine performances, but also for its willingness to play for all community and war functions.

Beatrice, Nebraska—The Kiwanis club members were entertained with a fine performance of the newly organized junior high school band at a recent meeting. The band is directed by C. M. Stuchlik.

Gordon, Nebraska—The music department of the high school gave its annual concert at the City Auditorium on Friday evening, December 15. More than 100 students participated in the program which featured both Christmas and patriotic music.

It Was a Great Day for the Lenoir H. S. Band



Here comes the color guard of the Lenoir High School Band marching in the parade which led to the Shrine All-Star football game in Charlotte, North Carolina, in December. This great game is sponsored each year by the four Shrine temples in the two Carolinas. The All-Stars of each state's high schools competing with each other. Many school bands of the state take part. One of Lenoir's formation events between halves is called the "Four Winds" which scatters the band in four different directions and then brings them back again into formation. It's a good trick if you can do it. The Lenoir band is under the direction of James C. Harper.

Forrest F. Griffen is director of the Faraday, La., band.

Sioux City, Iowa—The music department of Central high school staged a vespers concert at the Sioux City air base theater on Sunday, December 10, at 6 p. m. The concert was given jointly by the school orchestra under the direction of Harold Buck and the Central High school choir, directed by Lee Knolle.

Elk Point, S. D.—Under the direction of Miss Helen Posey a grade operetta in two acts was presented in the high school gym on Thursday, December 21. The title of

the production was "Christmas for Others", and was enthusiastically received.

Bridgewater, S. D.—The beginners' band has elected new officers, and chosen guards to look after the capes they are to use as uniforms. A new Pep-Band has been formed to provide music during the basketball season. Any and all requests for popular or novelty numbers will be gladly received and efforts made to satisfy all.

Belgrade, Nebr.—The Auburn high school's instrumental music department under the direction of Ralph Chatelain, and the vocal music department under Roland Hinrichs, presented their annual fall musicale at the senior high school auditorium, on Tuesday evening Dec. 12. The program was very well presented. Outstanding features were a double piano duet by Bob Kelliger and Roland Hinrichs, and a cornet trio composed of Kenneth Radmacher, John Alden, and Jean Rogge. A baritone horn solo was given by Phyllis Hogenmiller.

Onawa, Iowa—The annual program of Christmas music was given in the high school auditorium on Thursday, December 21, by small groups and full groups of the vocal and instrumental departments with an interesting intermingling of soloists and duets.

Kearney, Nebr.—At the annual meeting held in North Platte early in December, S. K. Lospelch, local city school instrumental music director, was elected secretary-treasurer of the Nebraska State Music Educators' association.

Sidney, Nebr.—A huge Christmas program was given at the city auditorium on Christmas eve, featuring a combined choir of voices from the various churches, and a similar number from the Sidney high school. This was given under the direc-

Did You Ever See Such a Nicely Matched Corps?



This is the twirling group of the Sacred Heart Boarding School for Boys at Sharon, Massachusetts, where the band is under the direction of Reverend Brother Loyola, S.C. The boys present a flashy routine at every band concert and always give a good show on the street when the band is on parade. This senior group has under its tutorage twenty new members, progressing nicely in the art of baton twirling.

tion of Grant Mathews, who is music supervisor of the Sidney schools.

Genoa, Nebr.—The Music Boosters club held their monthly December meeting at the school house early in December. The January meeting will be dispensed with, and the next meeting will be held the first Tuesday in February.

Chicago, Illinois—On December 20, pupils of the Waller high school stood on the stairs of their school and sang Christmas Carols to the other pupils who were on the floor below. Many schools held individual Christmas parties.

Rapid City, So. Dak.—The highlights of the annual Christmas musical presented

Forty-Eight Inches of Rhythm Mascots the Wymore High School Band



Jon Wesley Smith started his music career at Hannibal, Missouri, under the instruction of J. M. Dillinger, bandmaster of the Hannibal Public Schools, learning his thirteen essential rudiments before knowing his ABC's. From Hannibal, Missouri, he moved to Wymore, Nebraska, where the music director, R. C. Cummings, realizing his potentialities, immediately drafted him into service as "Mascot of the Senior Band."

Under Mr. Cummings, Jon is learning to transfer the printed page to the drum. In fact, he is learning to read music before learning to read words.

Jon has been a featured soloist at the half of football games and in the first band concert of the present school term. His ability belies his present age of six years. Even at the age of five, he knew six rudiments of the snare drum. As soon as he masters the reading end of drumming, he plans to take up the cornet. A brilliant future as a school musician is in store for this lad.

by the Young People's Union at the high school auditorium on December 14, were numbers given by the high school string ensemble and chorus.

Tyndall, S. D.—Under the direction of Gail Hilgenberg the high school music department presented their winter concert at the school auditorium on Thursday evening, December 21. A most interesting and varied program was given and the audience responded very enthusiastically.

Shenandoah, Iowa—Under the direction of Dominic Costa, the high school band provided the music for the game Friday, Red Oak vs. Shenandoah. The band members wore their regular uniforms of maroon jackets and white trousers, and made a very fine appearance on the stage. Mr. Costa has announced that the band will play at all conference games this year.

Wausa, Nebr.—The concert given by the band in the auditorium Tuesday evening was attended by an appreciative audience. The music director R. C. Cummings gave two vocal solos. An admission charge was made, and funds received will be used for the purchase of music and other equipment.

Aberdeen, So. Dak.—At the Christmas program held on December 18, at the Monroe Junior High School, a large audience vigorously applauded the program "The Lights Go On Again At Monroe". The beginners band played several numbers under the direction of Harvey Moen. Mr. Moen gave a solo selection on the marimba. Vocal numbers were under the direction of Mrs. R. R. Deimer. The orchestra provided their share of the entertainment under the leadership of Miss Gravrock.

Colome, So. Dak.—The band schedule has been changed, instead of having band rehearsal in the mornings it will be held 8th period on Monday, Wednesday and Friday.

Clarinda, Iowa—On Sunday, December 10, an "In Memoriam" program was given at the Post theater. The high school brass choir was featured.

Pawnee City, Nebraska—The Pawnee county schools contributed a total of \$112.99 in the recent drive for the United War fund.

Wymore, Nebr.—The first week in December the high school senior band gave its first concert of the season in the high school auditorium. R. C. Cummings is the director. An admission fee of 25c was charged.

Randolph, Nebr.—R. A. McDonald, former local music instructor is now band and music instructor of the public schools in Richland, Washington.

Lyons, Nebr.—The band is hard at work practicing for the concert which they will give sometime in January or early February. The senior band will absorb many of the musicians now in the junior band, and should really have a nice organization. The mixed chorus gave a concert on December 14, a four-part arrangement of "White Christmas" was one of the main numbers.

St. Edward, Nebraska—In the high school auditorium on December 21, the Music and Dramatic Departments presented the annual pageant entitled "Christmas." An excellent program was given, and fine music was rendered by the school band.

NEBRASKA CLINIC

North Platte, Nebr.—The ninth annual Music Clinic of the Nebraska Music Educators association opened December 7, with headquarters at the Pawnee hotel.

Approximately 500 students attended, and about 125 music instructors and teachers from nearby towns and cities. The first day was given over for rehearsals and organization work. On Friday, December 8, the morning was filled with rehearsals, and at 11 a. m. a panel discussion and demonstration in "Vocal Methods" was given by Noble Cain of Chicago, at the Lutheran church. In the afternoon Ray Dvorak, Director of Bands at the University of Wisconsin, conducted a panel discussion on "Organization and Development of School Bands" at the junior high school.

The annual banquet was held on Friday evening at 6:15 at the Lutheran church. The music for the clinic dance was furnished by the Blue and Gold Swing band which started at 9 o'clock, and was attended by all the student music members.

On Saturday, December 9, rehearsals were held in the morning and at 11 a. m. Henri Pensis, Director of the Lincoln Symphony orchestra and director of music at Morningside college, Sioux City, Iowa, Walter Olson of Fremont and L. W. Nielson gave a discussion on "Creating and Stimulating Interest in Orchestra Music in Schools" at the Masonic Temple.

At 3:30 that afternoon George V. Roy gave a discussion on "Teaching of Brass Instruments" at the senior high school cafeteria.

The clinic closed with a public concert at 8 o'clock Saturday night at the senior high school.

Rock Rapids, Ia. Band Soon to Have New Suits

Sioux City, Iowa—The Rock Rapids music department presented a Christmas concert for the public on December 20, in the high school auditorium. Selections were given by the a cappella choir, girls' choir, girls' trio, and the music was furnished by the 60-piece concert band. J. H. Elgethun is the supervisor of music.

Mitchell, Nebr.—It is very likely that members of the high school band will soon be wearing new uniforms to replace the old capes and caps worn by the band for the last 15 years. \$400 has already been accumulated, and efforts are being made to raise the remaining deficit. The band plans to give several concerts to help raise funds for their new uniforms, but still find it necessary to appeal to civic organizations to aid the fund. Neil Lamont, music director of the school, announced that \$100 has been contributed by the fire department and a like amount was voted to be contributed by the Community club. The band plans to buy 53 uniforms and 7 majorette outfits of the latest military style and the best quality of material their money will buy. It is planned to give the old uniforms to the junior band, which now has 33 members and is really doing some fine work.

CREATING Interest in STRINGS

● **WAILING WALLS!** Those wailing walls of the violin beginner,—“My violin doesn’t stay in tune.” . . . “My bridge broke.” . . . “My E string broke.” . . . “My bow won’t play.” . . . “The hair came out of my bow.” . . . “My mother doesn’t like the noises I make.” . . . “My daddy sleeps during the day and I can’t practice.”

Wailing walls,—all of them,—and how well you all know them if you have ever taught strings.

There are schools now where the daily string class is an actuality. There are many more schools where the instructor is very lucky if he sees his beginners on violin twice a week. And once-a-week classes from the first lesson onward are almost an unconquerable obstacle to good string work.

However, there is one thing that can be done by the instructor who cannot meet his classes more than once or twice a week throughout the year. He can set aside his advanced classes for a two-weeks period, meeting only his large group rehearsals during that time,—and devote all remaining time to the meeting of the beginning classes DAILY for this two-weeks period. By staggering the classes before school and first period, last period in the morning and noon hour, last period in the afternoon and after school, he can manage to meet all beginners daily for this short period of two weeks. The “advanced” students can be influenced with a pep talk to give up gladly their time for classes during this period when they realize that by so-doing the big organizations will profit much sooner in increased enrollment, and the quality of the new students entering will be at least six months ahead of schedule for having had this intensive instruction during the beginning days.

From the standpoint of the beginner himself,—his interest is at red-hot heat when he starts and it is exciting to him to think that he is going to play *every day*. The teacher capitalizes on the most basic thing in the learning process, *interest*, and he can develop his pupils’ basic habits so thoroughly during this two weeks that there is little or none of the heart-breaking “corrective” work, week by week, with which the string beginner is burdened when he goes seven days between lessons.

Second of a Series

By *Elizabeth A. H. Green*

Instructor, Music Education Department,
University of Michigan

Instructor in Strings, Ann Arbor Public Schools

In our own case, we do not permit the violins (which are school-owned) to go home at all until the two-weeks probation or orientation period is finished. At the end of the two weeks the instruments are beginning to stay pretty well in tune; the child has enough familiarity with the handling of his instrument not to break strings, screw bow-hair too tightly, or forget to rosin his bow; and greatest boon of all, he is beginning to understand how to draw a really good tone, he can pluck and even play little melodies in a presentable manner, and Mamma and Papa burst with pride instead of groaning with agony when that little fiddler of theirs makes bold to parade his accomplishments.

Wailing walls? They are demolished, stone by stone, during this two weeks period.

Pertinent now are the two questions, “What should we expect of the average class as to goals and accomplishment for this two-week session?” and “How do we accomplish it?”

First, as to goals: (1) Getting hold of the violin correctly with the left hand and the bow with the right, obtaining as much relaxation individually as possible for each student; (2) Drawing a good-sounding tone by keeping the bow straight across the strings, parallel with the bridge and on one string only at a time; (3) Pitch recognition “by ear” to the extent that the child can tell the A string and the D string when they are sounded, and can recognize such simple diatonic progressions as open-A, first finger, open-A, first-finger; first-finger; second-finger; etc. (4) The ability to place the left hand fingers, first, second and third, in the correct places on the string when plucking the notes with the right hand; and (5) playing by ear, through rote ap-

proach, some little tune with bow and fingers like “Twinkle, Twinkle, Little Star.”

The question might be asked here, “What should be the goal as far as actual note-reading during this period?” The answer is “NONE.” This two-weeks period is a chance to teach the child so that he can really handle the instrument itself and if the above goals are accomplished during this time, the teacher will be able to start the student in an instruction book when the once-a-week or twice-a-week class routine begins, and have him *easily* and *readily* learn to read.

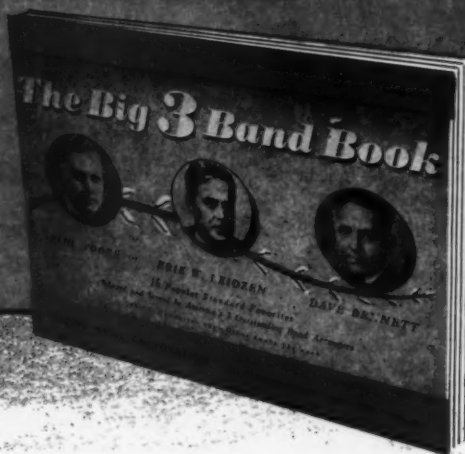
During the two weeks, show the child by black-board usage what the various notes look like that he is playing, but do not mix reading drills with concentration on the handling of the instrument itself. It is true that some classes will absorb a certain amount of reading just from the teacher’s blackboard writing, but do not make a GOAL of this. It takes only a couple of lessons to teach the child to read if he can really handle his instrument.

Secondly, the “How” of it: (1) If you have a large class, don’t take ten minutes of the precious class-time tuning all four strings on every violin. Tune the D and A and concentrate on those. Use the rest of the time for the children themselves instead of for their violins! (2) Train first the EAR. Let the children follow your lead by *hearing* what you pluck when you pluck your D or A and reproducing it on their own violins. Build this ear-ability in every way possible, by singing, by imagination, by listening, by imitation. (3) Teach bowings on the open strings and see that every child gets plenty of open-string bowing practice every day while you your-

(Please turn to page 31)



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The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

When icicles hang from the thermometer and winter winds blow their chilling blasts, woodwind players experience the nerve wracking task of "warming up" their instruments, and then keeping them from cooling off. Alto and bass clarinets are not exempt from this unpleasant condition, rather, they are even more affected than are the higher voiced members of the clarinet family.

The temperature of the room in which one's instrument is kept when not in use has a direct bearing on its functioning! A hot, dry room is as damaging to an alto or bass clarinet as is too cold a room! High room temperature, coupled with excessive dryness will cause the wood of the instrument's body to become void of the native oils, and soon loose key posts will be noticed. The resulting improper functioning of the mechanism follows. A cold room, will on the other hand, necessitate the thorough "warming up" of one's instrument before it can, or should be used.

Rules for properly "warming up" an alto or bass clarinet are simple, though do involve time. Attempting to hurry the process may, and too frequently does result in a serious wood crack. This is particularly true in the case of an instrument which has been brought in from a low temperature room, or from the out-of-doors. Even the best, and most tight fitting case will permit the instrument to become chilled when carried out-of-doors in cold weather. The instrument should not be removed, but permitted to remain in its case for at least ten or fifteen minutes. This prevents too rapid heating, and the shock sudden temperature changes create. The instrument, in or out of its case, should NEVER be placed

near a radiator, or similar heating device.

In acclimating the instrument to room temperature, the unassembled parts should be placed on a table, or in some other safe place. This phase of the "warming up" process can be accelerated by holding the wood joint sections in ones hands, thereby transmitting body heat to the instrument. One can also breathe through the unassembled sections to remove the remaining chill. After either or both procedures are used for a period of five minutes, it is then comparatively safe to assemble the sections of the alto or the bass clarinet. The instrument should then be played for ten or fifteen minutes before attempting to use it in an ensemble.

Despite the player's best efforts to thoroughly "warm up" the instrument, many alto, and particularly bass clarinetists find it next to impossible to play "up to pitch". Many have never played in tune! Since other instrumentalists are conscious of the effects of the weather on their intonation, these alto and bass clarinetists likewise deem it fashionable to appear "musically wise", and therefore only complain when others do.

Too soft a reed, in lieu of a developed embouchure is responsible for more alto and bass clarinetists playing "flat" than any other single factor. A properly developed embouchure enables the player to use a reed of sufficient strength to cause a good quality of tone to come forth in correct "pitch".

An alto or bass clarinet should have a tuning margin, which will enable the player, in the vernacular of a B-flat clarinetist, to "push in" or "pull out", to suit tuning needs. This tuning margin

should occur at the "neckpipe-upper body" joint. If it is necessary, in order to attain correct pitch, to completely "push in" the neckpipe, the player has no tuning margin, and as a result, has no means of raising the basic overall pitch of the instrument.

Most instrument manufacturers have allowed such a tuning margin when designing their alto and bass clarinets. This margin varies, however, usually ranges from $\frac{1}{16}$ inch to $\frac{3}{16}$ inch, which is adequate. Normally speaking, an alto or bass clarinetist should find it necessary to "pull out" this amount in order not to play "sharp".

An undeveloped embouchure, with the resulting need for a reed of too soft a quality has caused many to fail to recognize this tuning margin. Such players also find difficulty in producing the middle and upper register tones in tune. Some alto and bass clarinets were built with not too much thought to intonation. Fortunately, these are rare! Should one own such an instrument, certain corrective steps can, and ought to be taken to alleviate this intonation problem.

A competent repairman, or a musical instrument factory service department can easily shorten the neckpipe $\frac{3}{16}$ inch. This will allow a liberal tuning margin. The neckpipe should always be shortened at the mouthpiece end, thereby leaving intact the neckpipe-upper section joint.

Advice to the Cornetist

Expertly Given
by Leonard V. Meretta

Instructor in the School of Music, University
of Michigan, Ann Arbor
Cornet


Question: How can one get students to hold their cornets correctly? Would you permit a student to continue playing on a poor instrument? How can a teacher help a high school student who is very weak in rhythm? If a cornet is slightly off pitch and cannot be tuned any better, should one discard, or put up with it?
E. M., Newville, Pa.

Answer: You no doubt have shown the students how to hold their cornets. The weak ones will need reminding, and should do some practicing before a mirror, daily, until the fault is corrected. If possible, take a candid camera shot of them in their "weak" moments, then have them pose for an "ideal" picture. When they compare the two pictures, I believe the students will agree that even for appearance's sake only, they should hold their instruments correctly. Of course, they have also been reminded that they get better results when using the right position.

Our friend, Herbert Clarke, tells us that a good instrument to play on is "half the battle." As far as the present market is concerned, good instruments are scarce. However, it is possible to buy good mouthpieces. If your student

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does not have one, I would suggest his getting one now, and a better instrument as soon as possible.

Some teachers believe that a student either has, or hasn't rhythm. You might try the following rhythm helps: foot-tapping, use of a metronome, and marching.

At times, we run across an instrument that is sharp, and this usually can be remedied by drawing the tuning slide to a point where the instrument is in tune. If the instrument is flat with the tuning slide all the way in, some of the tuning slide tubing can be cut off. (A half-inch is usually sufficient). Before going through with the "operation," you might make certain that the instrument is really flat, and not the student playing it flat. Many times an instrument sounds flat because a student is directing the breath stream down into the mouthpiece instead of directly into the center.

Trombone

Question: Is it better to use a rod or a swab cloth in cleaning the slide of a trombone? Why is it that trombone music is almost always written in the bass clef when the tenor clef would suit it much better? How many hours should a trombonist practice a day when he has been playing three years? *M. S., Chicago, Ill.*

Answer: Use a swab cloth in cleaning the inside slides, and a cleaning rod covered with cheese cloth for the hand slides. C. G. Conn, Ltd., Elkhart, Indiana, publishes an excellent booklet, "How to Care for Your Instrument." (Price is 10c). This booklet contains suggestions on cleaning and the care of the trombone.

From a theoretical point of view, it would be an improvement if trombone music were written in the tenor clef. Practically speaking, we would have quite a job of "re-education" on our hands if such were to take place. Thousands of trombone players (I don't believe that I am exaggerating) would have to learn the tenor clef, and publishers would have a whale of a job re-printing a great deal of music. It is necessary, of course, that the advanced trombonist read well in the tenor and alto clefs, as he will meet these in solo and orchestral music.

Concerning the length of time one should practice, a great deal depends on the individual. When this question arises, I ask, "How much can he take physically?" "How long can he concentrate?" I would suggest one to two hours daily practice for one who has been playing trombone three years. The ideal set-up, I believe, is private study, individual practice, and participation in a small (brass sextet, for example) and large ensemble (band, or orchestra, or both).

Tuba

Question: Will you kindly list some beginning materials for the tuba player?

Answer: Beginning methods: Kuhn-Cimera Method; Fundamental Method for the Tuba, by Howard Hovey. I prefer the beginning tuba method that has material in the first portion of the book devoted to both the BB \flat and E \flat tubas. Quite frequently, one will run across a beginning tuba method that is too low for the E \flat bass, particularly in the beginning portion of the book. When one stops to think of the difference in pitch of the two instruments (a perfect fourth), he begins to realize the problems involved as regards suitable materials. VanderCook's Etudes for the Tuba, for elementary and intermediate students, are interesting and worthwhile. Beginning solos: Gavotte for E \flat and BB \flat Tuba (Bell); Jig Elephantine (Bell); Low Down Bass (Bell).

The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music
Paducah, Kentucky



Questions have been coming in recently about transposition. I suggest that you look through back issues of this magazine for specific discussions concerning horn, flute-piccorno and other transpositions to be found in other columns; but here is a general discussion on the subject.

I always start from a short lecture on why transposition is necessary, using the question approach more or less as follows:

Q. "What note do you tune to on the piano when you play C on your clarinet?"

A. "Why, B-flat."

Q. "Then is your instrument in the same pitch as the piano?"

A. "No, it is a whole step (two half steps) lower than the C on the piano."

Q. "Then, in order to play the same note as the piano, what note must you play?"

A. "A note one step above what the piano plays."

Q. "Why?"

A. "In order to make up for the fact

that my clarinet is one whole step lower than the piano."

Q. "Well, then, if the piano is playing in the key of C, on what note will the corresponding scale on the clarinet start?"

A. "On D."

Q. "Will you still have no sharps or flats in your scale, the same as the piano?"

A. "No, it will have two sharps."

Q. "What if the concert pitch scale (the same as the piano pitch) is B-flat? What, then, is your scale on the clarinet?"

A. "It would be C."

Q. "What about sharps and flats?"

A. "I would not have any of either."

Q. "What if the concert pitch were in the key of F?"

A. "I would be in the key of G with one sharp."

Q. "Then, can you state a rule for transposition for instruments pitched in B-flat?"

A. "The rule would be: play one note



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higher than concert pitch, eliminating two flats, or adding two sharps, or making a combination adjustment of the two methods (as when concert pitch is in the key of F) as is necessary."

The same process may be employed to establish the transposition necessary for any instrument. I believe that the student should be familiar with the reason why his particular type of transposition is called for so that he can establish his own key signature; but there are several short cuts that may be used on various instruments. For example:

Bassoons, trombones, baritones, and cello can play clarinet or cornet parts by reading them in tenor clef (providing, of course, the player is familiar with tenor clef in the first place).

Since the bass clef reads two notes below the treble, which is the regular transposition for *E-flat* instruments, saxes, clarinets and horns in *E-flat* can read the bass clef as though it were treble clef, changing the key by adding three sharps, eliminating three flats, or making a combination adjustment of the two, as happens to be necessary. This is especially handy for the cornet player you switch to *E-flat* tuba.

Care must be taken that the student realizes that natural signs become sharps or flats in transposition according to the original key from which the transposition is being made. For example, when an *E-flat* tuba is reading from the bass clef in three flats, he reads it in treble clef as the key of *C*; when a natural sign appears before the *A* in the bass clef, he reads it as *F-sharp* in the treble clef because *A-flat* in the bass clef was read by him as *F-natural*.

Personally, I believe that as soon as beginners can read solidly in the key of *C*, *F*, and *G*, they should start transposing. Have the whole band read a note up from the part as it appears in their method book, and then a note down; a few lessons later, try transposing two notes up and then down; by the end of the first six months all should be able to read music up or down four or five notes without feeling that the world is about to come to an end. Half step transpositions are important to players who have to switch from *B-flat* to *A* parts and to flute and piccolo players.

Students should be familiar with the terminology of transposition concerning seconds, thirds, fourths, and fifths. Be sure to explain that in counting an interval, you start counting on the note to be found in the original part. In other words, a third down from *C* is *A*, counting three notes starting on *C*. A major third consists of two whole steps, and a minor third is a step and a half, even though both will land on the line or space two notes above or below the original.

A thorough knowledge of key signatures is essential to transposition.

If students were told that these terms and concepts are useful in so common-place an emergency as transposition, they would not be so negligent about learning these elements of musical knowledge. Too often they are taught as sort of "busy-work" to fill up the time necessary to be spent in lessons and study without adequate cross-reference to their use as tools.

For rapid reference by the teacher or student, many instrument companies, have published wall charts for gratis distribution. Ask your music dealer where they may be obtained; he may have them at hand.

45 SCHOOL BAND AND ORCHESTRA "TUNES" FOR '45

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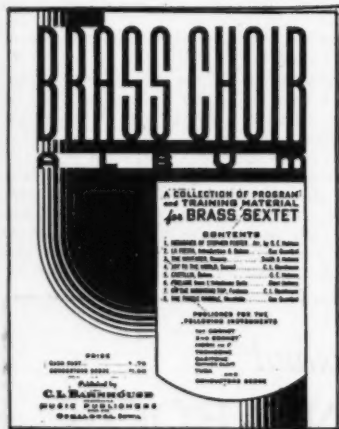
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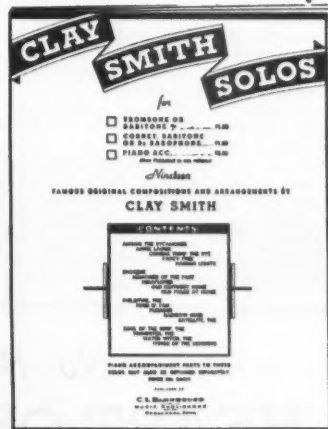
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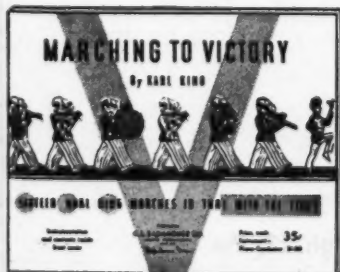
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LESSON 14

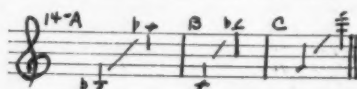
After having studied the theory of arranging, we now begin the actual writing of an orchestration, step by step, first as a score, and then for actual playing by transposing each part or copying the parts for the non-transposing instruments.

RECAPITULATION * * * In writing an orchestration we must, first of all, keep in mind the basic component parts—MELODY, ACCOMPANIMENT, HARMONY, BASS, FIGURATION AND COUNTERMELODY. In the smallest orchestra the parts used are melody and accompaniment, adding rhythm instruments and harmony.

With the knowledge obtained in the previous lessons, a student should be able to orchestrate for from seven to ten instruments. The instrumentation we suggest for seven would be, to complete the trio for full harmony piano, rhythm, bass and drums. In selecting the instruments for the trio many combinations could be used for example—violin, sax (E♭) and trumpet; sax, trumpet and trombone; violin, clarinet and cello; the selection depending on the purpose of the orchestra. Commercial arrangements usually employ either a complete reed or brass

section in using a trio and this we suggest be followed as it will permit a more progressive development in the following lessons.

In selecting a key for an arrangement, the melody line should not exceed the practical playing range. When the arrangement is to be played by saxophone and brass in the same key, the range is



limited as shown in ex. 14-a in concert key, 14-b being the part transposed for B♭ trumpet and 14-c, for E♭ alto saxophone. It was necessary to raise the sax part, as a sax sounds an octave lower than the concert key part if written with the regular transposition of a minor 3rd lower.

ACTUAL SCORING. We suggest that a complete phrase, or the usual 8 measures of the melody be copied first, after which the duet part is written, usually a third or 6th below the melody. Then the 3rd part, or 2nd harmony part is added, completing the trio. This need not always be rhythmically the same as

the melody, but may be in contrasting rhythm, such as a cello would play as a countermelody. The harmony analysis has been previously taken from either chord symbols, or an analysis of the piano part, so the guitar part is easily added using the same chord symbols. Next, write the piano accompaniment, based, of course, upon the harmony from the guitar part. The bass part is then added, taken usually from the bass part of the piano and arranged to stay within the range of both bass tuba and string bass or written in octaves if it exceeds either range. The drum part is then added usually coordinating with the rhythm of the piano. This entire succession of writing the parts will be changed, if other than the usual instrumentation is employed, for example—when writing for concert orchestra the parts might be distributed as follows: duet for two violins, or violin and clarinet, or violin and flute; third voice added might be either an additional violin, clarinet, flute, trumpet, cello etc. The rhythm part in the form of a 2nd violin or viola part added next, then the piano, bass, drums, with horns added as substitute for 2nd violin, rhythm, and other instruments like trombone, oboe, bassoon etc. given substitute parts to either reinforce another part or just cued in.

WARNING—Write the parts so that each beat is directly underneath the corresponding one above to enable easy analysis.

If more than the suggested seven instruments are to be employed, we will, for the present, duplicate first the melody and then the duet part, and if necessary the 3rd part of the trio until we study different types of distribution in the succeeding lessons. Many of the modern ar-

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Contrasting play as a analysis from either of the is easily symbols, paniment, ony from t is then bass part ay within nd string t exceeds is then with the re success- changed, mentation n writing might be two vio- violin and be either ute, trum- rt in the art added ums, with nd violin, like trom- substitute or part or

so that a the cor- easy an-

seven in- we will, ne melody necessary we study the suc- modern ar-

K ng ng ns ell ce nt ns ns nt ce ns ns ce ce nb ce

rangements are purposely arranged in this manner for a very full effect.

After the first eight measures, complete the entire number in the same way, writing eight measures at a time, for full orchestra. The next step is to copy the parts on the individual sheets for each instrument, transposing if the instruments employed require a transposition.

When a chorus or section of a larger composition is repeated, the various parts are usually interchanged. For example, if the E \flat sax played the melody the first chorus, then the B \flat trumpet would take the lead in the 2nd, and perhaps another instrument in the 3rd chorus. These various choruses are played in different keys frequently, but this subject will be discussed in a later lesson. If one wishes to write for more than the instruments used in the trio, the doubling of parts can be effectively done by writing the parts in either unison or octaves. For example—let us designate an orchestra of three saxes and three brass in the usual combination besides the accompaniment and rhythm instruments. If the melody were given to the 1st trumpet, the harmony to the 2nd trumpet, the 3rd part, either harmony or countermelody to trombone, then the melody could be doubled by either the E \flat or B \flat saxophone, another sax completing the 3rd part harmony if the trombone played the countermelody and the remaining sax playing another harmony part similar to the 2nd trumpet. It is possible to merely duplicate the part exactly the same, but by changing the direction of the harmony, adding a few passing tones a greater variety is obtained. We suggest considerable experimentation to give actual results for comparison.

VARIETY—is obtained in a number of ways. We can readily see that if the parts for larger combinations of instruments were just doubled, the tone coloring and volume would be changed, however continuance of this would be monotonous. This will immediately show the value of methods in orchestrating to bring about a variety of effects to make the music more interesting. There are a number of ways to produce variety. A rhythmic background can be written either for one (or more instruments in harmony) which will harmonize with the trio and accompaniment. This rhythmic and also harmonic background is called **figuration**, and can be written in a number of different ways as shown in the next lesson. Another way of obtaining variety is by countermelodies. A countermelody is a melody either entirely independent of the main melody, or sometimes partially dependent, by not being complete, or sufficiently melodic, which harmonizes with the principle melody because it is written following the rules of **COUNTERPOINT**. The various rules of counterpoint, and the writing of countermelodies will be given in lesson 16. Many times the figuration is written elaborately so that it becomes a short countermelody. This also will be given in lesson 16. Of the many other methods of obtaining variety we might mention that the method of writing the accompaniment; the accessories of the drummer; the doubling on several instruments by each performer; the addition of other instruments; changing the key; changing the instrumental register; the style of playing, etc., are some of the various effects and methods that produce endless variety.

But we suggest writing 3 complete orchestrations before the next lesson. **HAVE THESE PLAYED—**

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The Care of Your Instrument

The abuses heaped upon musical instruments by their users particularly by younger players, is astounding. The following remarks are directed both to directors who might do more than they do to educate their students as to the proper care of their instruments, and to the players themselves.

It isn't often that a boy or girl will kick his pet dog around and abuse it unnecessarily. Yet the clarinet, although not alive, is almost as delicate and is as deserving of fine careful treatment as the pet. In fact, the professional player develops an affection for his instrument which is deeply felt—almost as deeply as for a member of his family. I must confess that when my clarinet serves me well in a recital of concert I feel a warm reverence for it—for its fine response, its nice tone, its excellent intonation and delicate mechanism. I'm sure too, that a pilot of a plane gains real respect for its marvels of performance and does all in his power to properly care for it.

Most Glaring Mistreatments

But how can the clarinet serve you if you do not treat it with care and respect. The most obvious acts of carelessness come under the following headings:

1. Failure to remove the reed after playing to wipe off excess saliva and to wipe out the mouthpiece with a cloth or chamols swab to remove filth and odor.
2. Failure to moisten reed before first starting to play.
3. Failure to remove moisture from the interior of the entire instrument and particularly from the barrel joint. The mouthpiece should always be removed from the barrel while placed in the case.
4. Carelessness in grasping the mechanism of the instrument in assembling it, thus bending or disturbing the key adjustments.
5. Failure to keep the mechanism and cork joints lubricated.
6. Exposing the instrument to sudden heat by placing it near a radiator, which is a wooden instrument, is very apt to crack or check from the sudden expansion of the wood.

Essential Equipment for the Player

Every player should possess certain tools and lubricants to keep his instrument in first class playing condition. These items will depend somewhat upon the equipment which is available for usage at school.

1. Grease (preferably mutton tallow) to lubricate the cork joints. It is well to grease the corks about twice per week. Failure to do this, will result in either of two disasters: either the breaking off or tearing loose of the dry cork, or bending the keys resulting from the tight gripping necessary in putting the instrument together and taking it apart. (I will willingly furnish a simple recipe for making proper grease upon written request).

2. Oil for the keys. The keys should be oiled approximately twice per year with a light weight machine or watch oil. This application can best be done by the end of a toothpick or the head of a needle, by dipping in the oil and

touching the junctures of the key rods and ball posts which connect the keys with the instrument. The drop of oil must be ~~tiny~~ lest it spread over the barrel of the instrument. Special key oil can be purchased from dealers very inexpensively.

3. Repair kit of tools containing pliers and small screw driver, spring hook, assortment of pads for emergency repairs, pad and cork cement, and a small alcohol lamp. Even springs and corks can be replaced with a small amount of experience.

4. If the instrument is made of wood the bore should be oiled monthly to prevent moisture from penetrating the wood. A small quantity of vegetable oil (olive or sweet almond) should be placed on a cloth or cotton and run through the instrument lightly. I personally use a special oiler which I purchased from the Selmer Co. a few years ago. Avoid too much oil in the bore which may run into the tone holes and accumulate on the pads. Often when the player has trouble with water accumulating in the tone holes an oiling of the bore will solve the difficulty. To remove water from under a pad blow a brisk column of air onto it. Also place absorbing paper, cloth, or chamois between the pad and the hole and depress the key.

5. A piece of chamois or cloth tied to a small weight and dropped through the instrument is the most common procedure for removing the moisture which collects on the interior of the instrument. Make sure that water is not left in the joints where various parts of the instrument fit together.

Music Room Equipment

Available to the students at school should be an adequate supply of cork grease, oils of the various types mentioned above, plus valve and slide trombone oil for the brass instruments. Also, there should be pliers, screw driver, spring hook, emergency pads, corks, and springs, pad and cork cement, cleaning rods, polish, and cloths for cleaning the instruments. Insistence by the director of a regular schedule for the upkeep of the instruments will be a strong factor in the way the instruments of his band and orchestra perform.

If there is a capable repair man in your community visit him often. Your instrument deserves the best attention he can give it. Your own confidence in your instrument will be recognizable in the quality of your playing.

In this same connection of instrument repair I should like to advise Don Gilchrist of Hood River, Washington that the probable trouble for his upper "A" on his alto saxophone sounding uncertain and "wheezy" is that he has a leaky pad or a poor key adjustment. Perhaps your director, Miss Satone Stoddard, can advise you where and how it may be repaired. Visit your repair man.

As a closing thought I should like to pass on to other directors a procedure which Miss Stoddard is using in her music program which to me seems commendable. The Hood River high school subscribes to five leading music magazines from which the music students choose articles of their liking to prepare class reports. In the music class the contents of these reports are discussed and digested.

Note: The Clarinetists Column is a monthly feature of The SCHOOL MUSICIAN and Mr. Wain will welcome questions and comments from readers. Address your correspondence direct to Mr. George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.



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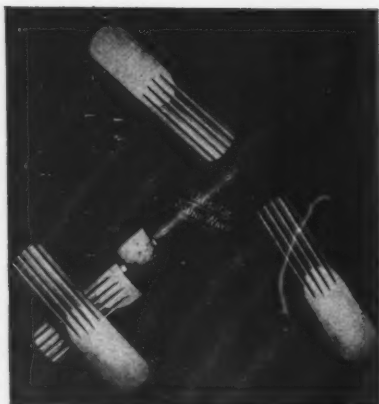
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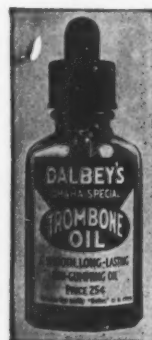
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Whatever your reason, let's make a 1-A job of French Horn playing. When the big moment arrives let's be ready to shine. And you don't shine on horn unless those spots and doughnuts on the staff make music to you.

In last September's issue you mopped up on the sensations of the scale degrees—Do, Re, Mi, Fa Sol, La, and Ti. You also made a handy reference copy of the syllables as they occurred in the various keys.

In October you practiced applying keys and syllables to a simple horn passage. In November you acquainted yourself with the sensations of the "in-between" syllables di—ra, ri—me, fi—se, si—le, li—te.

In December we took time out for you to apply keys and syllables to your own horn parts. How are you coming along? To find out if you have under-rated the importance of these issues, read over some horn music. Notice whether the printed music suggests a tune of some kind before the tone actually is heard.

Enjoyable horn reading can be traced to "recognition." You will recognize what key you are to play in, you will recognize the syllables and their sounds, the length of each tone, rhythmic figures; in brief, you will be playing "by ear" even though you never saw or heard the music before! It is quite a thrill to play this way, and it's worth every minute you spend in those back issues.

To attain this thrill in reading French Horn parts, add to your keys and syllables, interpretation. This is done mostly by ear. For example, what "feelings" do you frequently experience? There's Fun, Anger, Sorrow, Devotion—you recall some others.

A real actor can "turn on" any feeling

required by his script no matter how he himself happens to feel at the moment. He can take himself "out of this world" while acting his part. And a real musician "turns on" feelings even when he sight-reads his horn part.

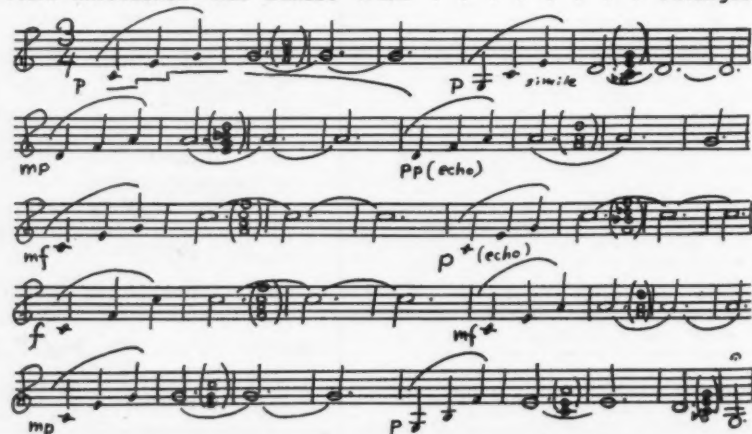
Andante Cantabile calls for gentle, sincere, expression. To merely recite the solo horn part kills the feeling of elation and deprives everyone of a high-quality thrill. On the other hand Frenesi (Artie Shaw arr.) calls for "slap-happy-and-stuff". To perform this horn passage deliberately and thoughtfully would be a waste of effort, a wet-blanket in effect.

The selection of feelings to apply should not depend on how you feel at the moment. Get the feel of the accompaniment, the harmony, the tempo (even if you have to imagine it or use recordings.) Note the attitude of the conductor, his beat, his face. You will probably be the only one paying attention to interpretation as most school music goes, and for that reason your progress will be immediately noticed. Just give anyone within hearing a momentary thrill from hearing you express the thought of the composer and they will take the trouble to tell you about it.

This column includes a simple arrangement of the Introduction to Blue Danube Waltz written originally for horns. Some suggestive markings are given for volume, the length of consecutive quarter notes, and the form of the diminuendo on long tones. Can you transpose this to Horn-in-Eb and other transpositions and still use your best interpretation? Try it.

When all this commences to make sense to you, secure a copy of Max Pottag's HORN PASSAGES, Volume I, Belwin publisher, 43 West 23rd St., New York. I have prepared a chart showing where various keys are applied, and various techniques are required. The author and the publisher believe this chart will be a good thing, and permission has been granted to this column to present it to you. Keep your nose to the grindstone in the September, October and November horn columns, and keep your eye open for the February SCHOOL MUSICIAN.

Horn Introduction—Blue Danube Waltz Arranged



Creating Interest in Strings

(Begins on page 19)

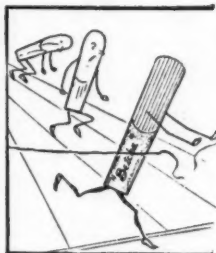
self circulate among the students correcting bow-position, hand positions, elbow bends. (4) Make the placing of the fingers of the left hand a separate entity and do not mix it with bowing the notes. Use the Pizzicato extensively, so that left hand develops independently and right hand develops independently. Do not put the two together until each is secure in its own right. (5) Alternate the left hand drills and the bowing drills so that young muscles do not get over-tired. (6) Do not be afraid to teach such rhythms as Long, Short, Short, (half-note, quarter-note, quarter-note) on the open strings as the bowing develops during the second week. Some classes, by the end of the second week can do these rhythms on the D major scale. (7) Let the child develop his plucking on numerous tunes like Merryly We Roll Along; Twinkle, Twinkle; Jingle Bells; in the key of D major. Keep that ear-training going. Help him to recognize D, E, F-sharp, *by sound*. (8) When finally putting bow and fingers together, concentrate on open-A, first finger, repeated many times; then open, first, second, with many alternations of first and second, etc.

The eight points above take for granted that the instructor himself knows how to manipulate a violin, how to teach correct position of the left hand, wrist, arm and elbow, so that the left-hand fingers CAN fall in the correct places on the strings; and that the instructor is thoroughly acquainted with the fact that a thumb which is not curved outward on the bow hand, any stiffness of wrist or bow-fingers, and a right-elbow that stays bent all the time, will spoil the tone and cause the bow to slither around at all sorts of unique angles on the strings.

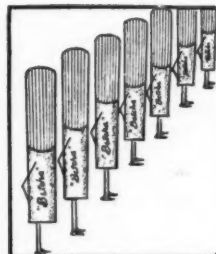
Lastly, it is not too much to expect of children started this way in September, and then meeting twice a week, that they will play a creditable little demonstration for an assembly program before the Christmas vacation comes around, children of fourth grade and above. The same methods will produce beautiful results with quire a longer period before they are ready for performance as a group. third graders, too, but they will re-

Sioux Falls, S. D.—The always popular "Messiah" by Handel, was given by the State college students at the college auditorium on December 10. The chorus and soloists were accompanied by the State college orchestra, directed by Prof. Carl Christensen, Music department head. The State college chorus was directed by Prof. Karl Theman, vocal instructor.

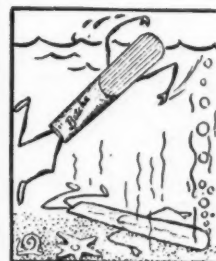
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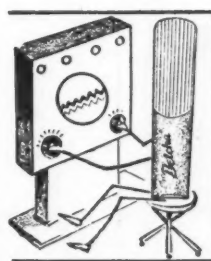
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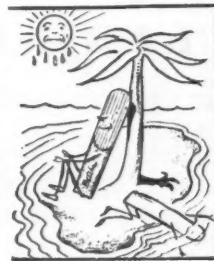
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Drumology

By Andrew V. Scott

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New York, N. Y.



I have received several requests for an article regarding bugle calls. However, it seems that the call most in demand for an explanation is "Taps." There seems to have been many theories regarding the origin of this call. One writer informs me that he read the following article concerning "Taps":

Many men who have never before heard "Taps" are now harkening to their messages and obeying their commands. "Taps" are so called from the fact that from time immemorial drums have been universally used in giving Army directions; although now superseded by the bugle whose calls are still spoken of as "Taps."

THE STORY OF TAPS

One day in July, 1862, General Butterfield summoned his brigade bugler to his tent and whistling some new tune asked the bugler to sound it for him. This was done not quite to his satisfaction at first, but after repeated trials changing the time of some of the notes which were scribbled on the back of an envelope, the call was finally arranged to suit the general.

He then ordered that it should be substituted in his brigade for the regulation "Taps" (Extinguish Lights, U. S. Infantry Tactics, 1861), which was done for the first time that night.

The next day buglers from nearby brigades came over to the camp of Butterfield's brigade to ask the meaning of this new call. They liked it and copying the music returned to their camps, but it was not until some time later that orders were issued, or permission given to substitute it throughout the army of the

Potomac. General Butterfield in speaking of the reason for changing the call for taps said that the regulation call was not very musical and not appropriate to the order which it conveyed. He wanted a call which in music should have some suggestion of putting out the lights and lying down at rest in the silence of the camp.

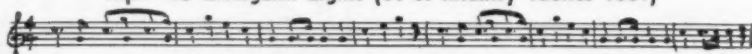
However a close examination of the "Tattoo" (Cavalry Tactics U. S. War Department 1835) will show that the closing measures which I have designated by the letter A are the notes which were "scribbled on the back of an envelope." Letter B, I am quite sure will show how the bugle call "Taps" was developed from "changing the time of some of the notes."

ORIGIN OF TAPS AT BURIALS

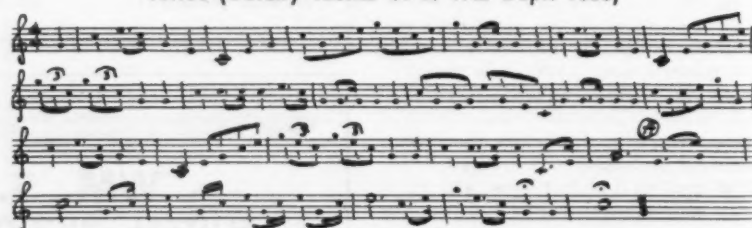
The custom of sounding "Taps" over the grave at the burial of the soldier originated with Captain Tidball.

On the retirement from the peninsula in August 1862, Horse Battery "A" Second Artillery was serving with the rear guard and on reaching Arlington, one of the cannoners died and was buried there. Not wishing to stir up the enemy by firing three rounds from the battery guns, as was customary, Captain Tidball substituted the sounding of "Taps" (Lights Out), which impressive custom has since been observed at all military funerals at the conclusion of the ceremony. And here let it be noted that it is at funeral ceremonies that a good bugler is appreciated by the manner with which he sounds "Taps", a call which has made its way by its intrinsic beauty to a prominent place in the mind and heart of the soldier.

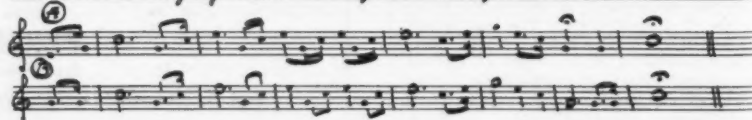
Taps—To Extinguish Lights (U. S. Infantry Tactics 1861)



Tattoo (Cavalry Tactics U. S. War Dept. 1835)



"Changing the Times of some of the notes"



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"Cheerio" for 1945

Are you, as a public school music instructor, discouraged in your work, and do you feel like transferring your talents and abilities to other channels? Well, if you feel like that at times, just remember that you have plenty of company numbered among those still active, but of the same opinion, as well as those who have long since made a change in vocation. But in spite of all this, we hope that you will be of good cheer, for there are better prospects ahead, and some of them may materialize even sooner than we might anticipate. It is true that during the past several years, public school teachers—in all branches—by the hundreds, have been giving up their profession to enter other fields of activity. AND—included, are many who belong to our fraternity of public school music instructors. Statistics tell us that in one state alone, there was—in 1944—a shortage of teachers in all branches of departments of music, and that to the tune of some hundred and fifty instructors. Quite naturally, the drafting of teachers for our fighting forces has taken its toll, but this factor accounts for but a small percentage of those who have given up their profession as public school music teachers. Other contributing forces are: low salaries, lack of appreciation of their efforts by many unsympathetic superintendents, principals, and that part of the general public that is unappreciative. Also it may be said that many communities submit perfectly asinine contracts that must be signed before an applicant will be accepted. Should said applicant live up to such a contract, then he must give up all—or nearly all—liberty of thought and action. To comply to such demands means that henceforth, he is to be judged NOT by virtue of ability to do, and for what he does, but by the things that he does not do. The very fact that one has denied himself a normal life for four, five or six years in order to study for and to receive various degrees, so as to be properly equipped for the purpose of becoming an efficient teacher, should be taken as evidence of his sincerity. Never in our history have we so universally recognized the importance of music as a stabilizer of human behavior. It is little wonder then, that at this time, the leaders of our various educational institutions, including probably millions of parents of our country and others, are very much disturbed over the ever growing shortage of well trained and musically educated music teachers. Such an awakening is certain to bring about much improvement in ALL that has to do with music education. That this condition is a most healthy one for all of us who are anxious to pour our very souls into all that is good, including music, and the general welfare of all humanity, there can be no doubt. SO—Again we say to you, "Cheerio for 1945."

Piccolo with Two Head-Joints

Question: Only last week my good old Uncle Ben sent me a piccolo from California. The instrument was not in play-

ing condition so I sent it to a shop for overhauling. Since receiving it, I find that it is a fine instrument when used for D flat parts in our band but when I use the long head-joint (which seems necessary for the orchestra) our director makes faces, and: in no uncertain terms, tells me that: "that is terrible". The question is: What Oh what can the matter be? Sincerely, J. O. Johnson, Minn. Minn.

Answer: So far as I can determine from your letter, the piccolo you now have is an instrument made in D flat, for use in the band. The longer head-joint was made to make it a C instrument, such as is used for orchestral parts. When used with this head-joint, the piccolo is sure to be badly out of tune and it is only natural that your orchestra conductor would "make faces" when you use it in that capacity. Better use it as a D flat (for band) and leave it in the case while playing with the orchestra.

Triller Chart for the Flute

Question: Last year I entered high school and joined up with the orchestra. Am getting along pretty well except for the fact that when I come to trills, I am never sure as to how to make them. Where can I get a chart that will show me how and why I should make these trills. The "why", I suppose should be easily understood because it says "tr" but the "how", Oh Mr. Fair, that is the part that worries me. What would you advise me to do to solve this "How" problem? If we had a flutist teacher in the community, then I'd go to him and save you, but since * * * we have no such asset in this district, well, won't you please come to my rescue?—M. D. Ong, Nebraska.

Answer: Judging from the interesting letter just received, we truly feel that you should be specializing in dramatics. Maybe you are, and maybe your flute playing is just a "side line". We truly hope so. Anyhow, under separate cover I am sending you the Rex Elton Fair Flute Method, Book II. This book contains all the trill fingerings in four interesting studies and a complete chart, that (please do not feel that I am egotistic) out does anything for simplicity, that has ever been published. If you like this book and wish to keep it, you may send me one dollar. If not, just return the book and all will be forgiven.

Minor Scales

Question: Some time ago I attended a "try out" for flute players in Denver, Colorado. First of all I was asked to play a solo. No sooner had I started than I was stopped and asked to play the scales in the Major keys. This I attempted but didn't do so well. Eventually a young flutist appeared who played (without faltering) any Major scale asked for. Following that, came requests for the minor scales. She did the first few so well that the director (so it seemed to me) tried to "stick her", but it seemed that she couldn't be "stuck". She played (I take short hand and made note of it all) minor scales such as the

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Answer: That you are a good student has been proven by the fact that you remained after your "try out" had been completed and that you were so observing during the tests given others. Truly, there is nothing very complicated about our common scales. As for instance: The C Major scale is made up of C D E F G A B C, both ascending and descending. The natural minor (which is really a Major scale) in C is: C D E flat F G A flat B flat and C, ascending and descending. You see, the natural minor scale merely uses the same notes as its relative Major scale which is always found a minor third above that of any given minor scale. By a "minor third" we mean a step and a half above. The harmonic minor uses these very same notes except for one change, and that is: the seventh (in this instance, B) is raised a half step. Therefore the harmonic C minor scale is C D E flat F G A flat and B natural with C following. This scale descends in the same manner as: C B natural A flat G F E flat D and C. The melodic scale in ascending uses its own Major signature except for the fact that the third is lowered a half step. In ascending it is C D E flat F G A B and C. In descending, it merely uses the relative Major signature. In this instance, the signature, of E flat, so (coming down) the scale is C B flat A flat G F E flat D and C. There Laura, you have it all in a nut shell. The C minor scales herein described may be taken as a nucleus for studying ALL the minor scales. They are all alike so far as intervals are concerned. It is of course understood that all Major key signatures (up to seven flats and seven sharps) must be thoroughly memorized before intelligent application of study can be made. Also the Major and minor chords or arpeggios should be memorized before attempting to study these scales. By knowing all the minor chords the student automatically knows what the relative Major key is to any given minor key. The number of flats or sharps is always designated by the second note of any given minor chord. If there is anything you do not understand about this please know that I'll be glad to see you at the University of Colorado Conservatory where I teach all day on Wednesday of each week.

Boehm's Flute

Question: When was Boehm's first flute patented, and when was it first given to the public? R. S., Dallas, Texas.

Answer: Boehm's first flute was given to the profession for trial in 1832. This instrument was of his own personal construction and bore his name. It was of conical bore and had ring keys, five of them, for 2nd, 3rd fingers left, and 1st, 2nd and 3rd finger right. In 1847 the bore was changed to cylindrical, a fact which left the tone holes so large that the fingers would not and could not cover. Consequently the padded keys were added, such as we have on our flutes today. It was about 1851 that patents were secured in England and France. These patents covered the key system, boring and the parabolic head-joint.

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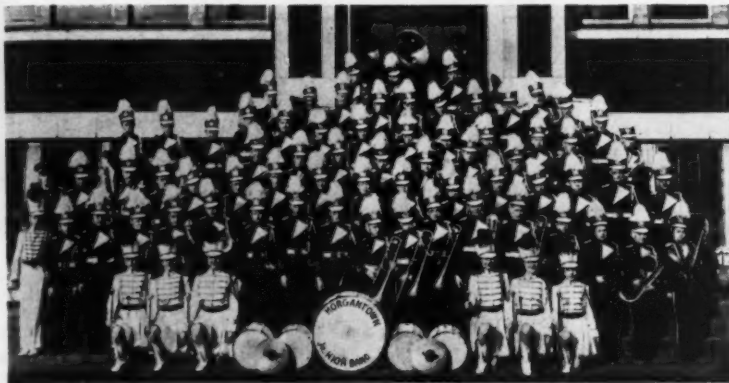
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Band Parents' Clubs

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The SCHOOL MUSICIAN has a proprietorship interest in each and every one of these clubs. We have helped hundreds of them to organize, advised them in their money making projects, quieted the fears of bandmasters who in the early days of the movement thought the power of organized parents might get out of control, and have given publicity and encouragement to these enthusiastic groups.

Since the nation has become so involved in the business of pulling other peoples' chestnuts out of the fire, relatively little has been done with this worthwhile promotion. Recently we have received hundreds of letters for this sample constitution and by-laws, and so we take great pleasure in publishing it again.

Once organized and open for business there are many ways in which Parents Clubs can raise money for the band. If you get stale on ideas write to Bob Helfrick of the Buescher Band Instrument company, Elkhart, Indiana, who has a fine little book on the subject.

We would like to revive this column as a regular monthly feature, but we need the reporting help of the clubs in order to make it interesting. So, please send us all of the news you can about your activities and remember that pictures of club officers and news shots of meetings and affairs are most welcome.

CONSTITUTION

Article I

Section 1. The name of this organization shall be The Music Boosters of the West Lafayette Public Schools.

Section 2. The purpose of this organization shall be the promotion and encour-

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agement of music in the public schools.

Section 6. All school patrons and citizens of West Lafayette interested in the purpose of this organization shall be entitled to membership.

Article II

Section 1. Officers. The officers of this organization shall be: President, Vice-president, Secretary and Treasurer.

Section 2. The President shall preside at all meetings of the organization, appoint all committees and shall be, ex officio, a member of all committees.

Section 3. The Vice-president shall assume all the duties of the president in his absence.

Section 4. The Secretary shall keep all records and minutes of all meetings in permanent forms and conduct all correspondence.

Section 5. The Treasurer shall receive all funds due the organization and disburse the same on the approval of the Executive committee.

Article III

Section 1. The Executive Committee shall be composed of the officers of the organization, its past-president and chairman of the standing committees.

Section 2. It shall be the duty of the Executive Committee to have general supervision of the affairs of the organization.

Article IV

Section 1. The Annual Meeting shall be the last regular meeting in May of each year, at which time the officers for the ensuing year shall be elected. A Regular meeting shall be held each month during the school year. Special meetings shall be held on the call of the President. Five members present shall constitute a quorum.

Article V

Section 1. This constitution may be amended: upon notice, accompanied by a copy of such proposed amendment, at a called meeting for such purpose; or at a regular or annual meeting upon a proposed amendment which shall have been presented at the meeting immediately prior thereto. All amendments shall be adopted by a two-thirds vote of the members present.

By-Laws

Section 1. Time and place of meetings. The Regular meetings shall be held on the third Wednesday of each month of the school year at three-thirty o'clock, p. m. in the Music Room at the Morton School.

Section 2. Dues. The dues of this organization shall be twenty-five cents per member per semester. Payment of dues shall constitute membership in the organization.

Section 3. Elections. A nominating committee shall be appointed by the President at the regular April meeting in each year. Nominations may be made from the floor at the Annual Meeting if filed with the Presiding officer prior to such meeting.

Section 4. It is the policy of this organization to adopt each year a definite constructive program for each year, and to devote its united energies to the accomplishment of such program.

Section 5. Except as otherwise herein provided Roberts Rules of Order shall govern the procedure of this organization.

Section 6. These by-laws may be amended at annual or regular meetings by a majority vote of this organization.

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